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It seems strange that there should have been among the living up to a few days ago a sister of the great Malibran, who died in 1836, seventy-four years ago, but Pauline Viardot Garcia, who passed away in Paris the other day, was eighty-nine years old, hence she was fifteen when her famous sister breathed her last and she remembered her very well. Except for Malibran, who died of injuries received in a fall from a horse, the Garcias were a long lived race. Madame Malibran herself, if she were alive today, would still be younger than her brother, Immanuel Garcia, was when he died in London a couple of years ago at the age of one hundred and two. He was born in 1805 and she in 1808. They both assisted in the first performance of Rossini's opera, the "Barber of Seville," in New York in 1825. Rossini wrote the part of Count Almaviva for their father, who was a wonderful tenor, and who also took part in that first American production of the opera. The late Pauline Viardot Garcia was at that time a baby four years old, having been born July 14, 1821, in Paris. Singing with her was a later idea, as she started out with the intention of being a professional pianist; she studied with Franz Liszt and she accompanied her famous sister Malibran on a number of concert tours. After the death of her father she took up singing, and appeared in Italian opera in London, Paris and Berlin with great success. Then followed brilliant tournées that took her through all Europe, but she retired from the stage at the age of forty-one, and since that time, for nearly half a century, she devoted herself to giving instruction. She was one of the great singing teachers of the last half century and pupils flocked to her from all parts of the globe. Madame Viardot's house in Paris was the meeting place of all of the great artists and literary men of the day. She was the last of the famous Garcias, and with her has disappeared one of the great milestones along the highway of vocal art. Madame Viardot Garcia made her Berlin debut at the Royal Opera in 1847 and for the next eleven years she was a frequent and always a very welcome guest in the Prussian capital. She achieved in Meyerbeer's operas, in particular, extraordinary success; it was Madame Viardot Garcia who created the part of Fides in the première of the "Prophet" on April 28, 1850. Robert von Hornstein, the composer, tells of meeting the famous prima donna at Baden-Baden in 1870. Together with Philipp Lang, the singer, he called upon the diva. The two found difficulty in getting at her, as she was very inaccessible, but weighty letters of recommendation finally opened the way. "Lang," so writes Hornstein, "was very nervous in the society of the famous singer and teacher, and this seemed to have an effect on Madame Viardot, who spoke quite ex cathedra; she assured us of her protection, however, and invited us

to sing two songs at her next matinee. Madame Viardot was at that time very German in her ways of thinking, and she was even intimate with Queen Augusta and the Grand Duchess of Baden. Later, as is well known, she changed about completely and became a fanatic Prussian hater, together with her friend Turgeniew. The latter sat in the first row at her matinee and literally swam in ecstasy when she sang, and, indeed, she sang even then wonderfully well and with great energy. Of course her matinee was attended by the cream of the society of the famous resort, and everybody was carried away by the diva; it was like a court concert, and Madame Viardot was the queen. Lang and I felt very nervous and the warm applause which greeted our selections did us a great deal of good."

Madame Viardot was the possessor of one of the most valuable collections of manuscripts in the world, probably the most valuable private collection. Of course, the greatest gem of all of those wonderful works is the original autograph manuscript of Mozart's "Don Juan." Incredible though it seems, M. Viardot, the husband of the diva, purchased this priceless treasure in London in 1850 for sixty pounds sterling. Formerly it had been in the possession of Anton Andres at Offenbach. Viardot published in the Parisian Illustration an interesting account of a visit which he and his illustrious wife received from Rossini. The composer of the "Barber of Se-



THE LARGEST DOUBLE BASS IN THE WORLD.

ville" had come to show his admiration and reverence for the valuable manuscript—"cette sainte relique," as he called it. As is well known, the manuscript is now in the possession of the Paris Conservatory, to whom Madame Viardot Garcia presented it a few years ago. All of the other manuscripts of Mozart's operas belong to the Berlin Royal Library, where I have seen them. The "Magic Flute" and "Così fan tutte" have long been in the possession of the library, and some years ago the manuscript of the "Marriage of Figaro" was presented to the institution by Simrock, the publisher, while the "Abduction from the Seraglio" was presented by the Mendelssohns, bankers, and descendants of the great composer. The Berlin Royal Library has all told no less than 226 autograph manuscripts of Wolfgang Amadeus Mozart, or more than half of all of the Mozart manuscripts in existence. It is strange that the most famous of all of the immortal com-

poser's works, "Don Juan," should have been allowed to wander to London and be sold for the paltry sum of \$300.

The ballet of the St. Petersburg Imperial Theatre now is dancing nightly at the Comic Opera to crowded houses with immense success. The troupe is not accompanied this time by the famous star, Pavlowa, but Miss Will, the present prima ballerina, makes a very good substitute. In the old style of ballet dancing this Russian troupe today leads the world.

The famous Ruggerius cello that belonged to the Paganini collection of instruments, which was sold at auction at Florence a few weeks ago, was recently played by Professor Seitz in a chamber music concert at Stuttgart. The instrument was in fine condition, and everybody remarked upon its beautiful and voluminous tone. This remarkable cello now belongs to Eugen Gärtner, the violin maker of Stuttgart. It was made by Peter Jacob Ruggerius at Brescia in 1734, and is distinguished not only for its tone, but also for its quality of wood, the beauty of the varnish, superiority of workmanship and excellent state of preservation.

THE MUSICAL COURIER soon will publish an article on the descendants of Robert Schumann, written by Ferdinand Schumann, the grandson of the great composer. The article will contain many interesting facts concerning Schumann's family.

The Berlin Royal Opera loses at the end of this season a number of its best known singers. Among those who are to retire are Madame Herzog, Eckehard Hoffmann, one of the leading baritones, and the best Telramund that stage has had in a long time, von Hulst, also a baritone, and Mödinger, bass.

Alexander Heinemann has postponed his American tour until the season 1911-12. The famous singer has just received a brilliant offer for a tournee of Russia for next season, which he accepted. During the spring and early fall Heinemann gives a portion of his time to teaching, in which branch of his art he has achieved astounding results. Heinemann is one of the greatest vocal instructors of the day, and he has a great advantage over so many others in that he can give not only theoretical but also such vivid, practical illustrations of tone production and interpretation. For a number of years Heinemann was one of the pillars of the Stern Conservatory, but the demand for his services in concert, recital and oratorio increased to such proportions that he was obliged to give up his conservatory position and devote what little time he had for lessons to private pupils. Although Heinemann is only thirty-eight years old, vocal students from all parts of the world have sat at his feet, and among them is a long list of Americans. In the lessons Heinemann is full of enthusiasm, and his glowing temperament serves as an inspiration to his pupils, who fairly worship him.

A very promising young American pianist left for home yesterday. This is Daniel Jones, of Johnstown, Pa., who has been studying here the past three years with Alberto Jonás. The day before Jones left Berlin I heard him play a short Chopin program, comprising the A flat polonaise and a number of preludes and etudes, including the octave and broken chord studies. Mr. Jones is a very gifted young man of twenty-one summers, and during his stay here he has made the most of his talents. Technically he is very thoroughly grounded, his finger work being clean cut and reliable, his chord work forceful and ringing, and his octaves quite remarkable for speed and certainty. He has a good, singing tone and his playing reveals both musical intelligence and warmth. Mr. Jones intends to teach at home for a couple of years and then return to Berlin to complete his musical education. He is already well advanced and promises with further study to make his mark as a soloist.

Varete Stepanoff is one of the busiest and most successful piano teachers in Berlin, and yet she certainly is

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the quietest one, for one never reads anything about her in the papers, but her pupils revere her very name, and among them are many Americans. Madame Stepanoff was for twenty years Leschetizky's principal assistant, and for the past decade and a half she has been teaching independently in Berlin. The distinguished pedagogue long since stopped playing in public, and, in fact, she does not often play in private, but when she does she affords her admirers who have the good fortune to hear her keen enjoyment. She has a beautiful, limpid, pearly technic and a wonderful tone.

Franklin Gittelsohn is the name of an American boy from Philadelphia, who promises to make a great career as a violinist. Young Gittelsohn will be fourteen years old next month, although no one would believe this on seeing him, since he is practically full grown and weighs 175 pounds. I have seen his certificate of birth, however, and it is a fact that he was born in 1896. Young Gittelsohn is one of the most extraordinary talents that our country has ever produced; indeed, he is one of the most remarkably gifted boys of all countries and all times. He studied violin at home with Daniel Visanska. About a year ago his parents brought him to Europe and he was placed for a time with Leopold Auer. Last fall his mother put him under the guidance of Carl Flesch, the eminent Hungarian violinist, and the boy's progress under this master has been truly phenomenal. I heard him play when he arrived in Berlin last summer, and a few days ago I heard him again at Flesch's studio in the Mozart A major and the Wieniawski D minor concertos. While the boy's undoubted genius shone through all he did, last year his technic was not clean and he had some bad habits of bowing. All this has been changed, and Gittelsohn already plays in many respects like a great artist. His left hand is remarkably well developed and his technic is clean cut and firm as a rock in all kinds of difficult passages, while his intonation is admirable. He also bows with a great deal of freedom and flexibility and he draws a warm, sympathetic tone from his instrument. The boy is overflowing with temperament and is musical to his finger tips. Another two years' study will do wonders for him. Carl Flesch, by the way, is meeting with extraordinary success as a pedagogue. He is himself a past master of the violin. He has a keen, analytical mind; he puts his finger on the pupils' difficulties with the sureness and certainty of a great medical specialist in diagnosing a case, and he not only finds out the student's faults, but he shows him how to overcome them. I listened to his teaching one afternoon and was greatly interested. Surprising are Flesch's versatility and executive knowledge.

The Berlin Volks Oper closed its first season last Monday, after eight and a half months of uninterrupted nightly performances. The new undertaking has been fairly successful, and Director Alfieri announces his intention of continuing the coming season. The repertory of the Volks Oper during the season embraced twenty-nine different operas, including several novelties. Nearly every work brought out had a number of repetitions. This is the list of the operas produced: "Magic Flute," Mozart; "Freischütz," Weber; "Barber of Seville," Rossini; "Daughter of the Regiment" and "Lucia di Lammermoor," Donizetti; "Ernani," "Troubadour," "Traviata," "Rigoletto," "Masked Ball," Verdi; "Huguenots" and "The African," Meyerbeer; "The Jewess," Halevy; "Martha" and "Stradella," Flotow; "Postillion," Adam; "Undine," "Der Waffenschmied," "Zar und Zimmermann," Lortzing; "Merry Wives of Windsor," Nicolai; "Faust," Gounod; "Trompeter von Säckingen," "Cleopatra," Enna; "Miller of Sans Souci," Goepfert; "Ahasver," Ritter; "Mandinka," Lazarus; "Kalif Storch," Esmann; "The Garter," Ferry; "Kampf um Schneewittchen," Wolff-Schmalstich. For next season Director Alfieri announces: "Fra Diavola," "Maurer und Schlosser," "Stumme von Portici," Auber; "Fidelio," Beethoven; "Sonnambula," Bellini;

"Weisee Dame," Boieldieu; "The King has Spoken," Delibes; "Liebestrank," Donizetti; "Indra," Flotow; "Wildschütz," Lortzing; "Hans Heiling," "Templer und Jüdin," Marschner; "Robert der Teufel," "The Prophet," "The North Star," Meyerbeer; "Entführung aus dem Serail," "Figaros Hochzeit," "Don Juan," Mozart; "Tell," Rossini; "Don Carlos," Verdi; and "Euryanthe" and "Sylvana," Weber.

Rehearsals for the Gura Opera have been going on for some weeks in Hamburg, and the repertory for the summer season in Berlin now is complete. The opera will open under the direction of Hermann Gura in the Neues Königliches Oper Theater on June 16, and of the sixty-one performances to be given two-thirds of the number are Wagner operas. The "Nibelungen Ring" will be heard no less than four times during the short season, which will close August 15. On June 20 will occur the first premiere to be brought out at this opera, "Der Ueberfall," by Zöllner, and the pantomime, "The Lost Son." The second premiere will be Siegfried Wagner's "Der Kobold," which will be given on July 6 under the leadership of the composer, and the third, which will occur on July 22, is to be "The Infatuated Princess," by von Chelius, with text by the late Otto Julius Bierbaum. The repertory consists entirely of German operas, with one exception, that being Verdi's "Troubadour," which will be given in Italian on July 25.

ARTHUR M. ARELL.

COLUMBUS MUSICAL EVENTS.

COLUMBUS, OHIO, May 27, 1914.

Oley Speaks has had a good many engagements the past month, among which were recitals at Marion and Zanesville. He will sing in Ada, Ohio, May 31, in the oratorio "St. Paul." Mr. Speaks was the soloist at the last Ziegler-Howe Sextet Club concert. This was one of the most artistic chamber concerts ever given in Columbus and Mr. Speaks, with Ethel Keating as accompanist, gave a charming group of songs, all of which he sang with rich, sonorous tone, splendid enunciation and a refined appreciation of music values. The prologue from "Pagliacci" was declaimed with dignity and a quality of musical intelligence that marks the truly artistic singer. Mr. Speaks' church choir work and teaching have kept him too busy for the usual number of recitals the past year, but the demand is growing more and more insistent for his concert and oratorio services. So the outlook for the future is more promising for those who have been disappointed in not being able to secure him the past season. He will probably yield to the insistent call for his artistic services and accept more outside engagements.

The Ohio Music Teachers' Association has announced some of its attractions. The full program will be issued soon. Among the singers will be Mrs. Werner-West, of Cincinnati; Mrs. James H. Rogers, of Cleveland, in a program of James H. Rogers' songs; Mr. and Mrs. Amor W. Sharp, Mrs. Dolores Reedy Maxwell, Felix Hughes, of Cleveland, Millicent Brennan, Edith Sage MacDonald, Alice Speaks, and the Columbus Oratorio Society in choral numbers. Among the organists will be Carl O. Stapps, of Cincinnati, and Mrs. Wilbur Thoburn Mills, of Columbus. Henriette Weber, of the Chicago Conservatory of Music, will give a piano recital. Charles Wakefield Cadman, assisted by a singer, will give his program of Indian music. Among the speakers on special subjects will be Henriette Weber on "Harmony," having been the author of a text book on that subject. Dr. Washington Gladden will be invited to speak on "Schumann," and a short memorial concert to be given in honor of Schumann's anniversary. Ella May Smith will talk about "The Appreciation of Music." The Ziegler-Howe Sextet Club will give a chamber recital, and the Persian Garden Song Cycle will be sung by Edith Sage MacDonald, Alice Speaks, Theodore Lindenberg and Oley Speaks. The time is almost filled with attractions now which promise infinite variety and a rapid

moving procession of entertaining events which will richly repay every Ohio musician for his journey to the capital city. The dates are June 29, 30 and July 1.

The recitals this week are by pupils of Rosa L. Kerr, Ella May Smith, Grace Hamilton Morrey, Edith May Miller, Emily McCallip, Nellie B. Stout and Anne E. Skinner.

Mary Eckhardt Born announces a recital of her pupils in singing at her studio, Bryden road and Seventeenth street, on Friday evening, June 3. Mrs. Born is a pupil of the late Maestro Lamperti (for voice) and her father, the late Herman Eckhardt, for piano and viola.

Adele Pallen, for some time past solo soprano of Broad Street Methodist Church, will leave Columbus in two weeks, leaving a vacancy in that church quartet. The leading contralto is Dolores Reedy Maxwell.

Jessie Wisner Schmidt (soprano), of Utica, N. Y., has recently come to Columbus, but has not been publicly heard, as yet. A private hearing recently disclosed a large, full soprano of wide range especially adapted for church and oratorio work. Mrs. Schmidt will find plenty of occupation here if she is disposed to accept a position.

The Columbus Oratorio Society came out \$400 ahead on the May festival. This was a big step forward, and is very encouraging to the board of managers, as the society spared no expense in its programs or artists.

The outlook for next season is very promising. One of the exciting prospects is the probability of having the New York Philharmonic Orchestra here in December with Gustav Mahler, conductor.

ELLA MAY SMITH.

NATIONAL FEDERATION OF MUSICAL CLUBS.

MEMPHIS, TENN., May 28, 1914.

The Monday Musical Club of Petersburg, Ill., is a most interesting one in the federation. The early May program was devoted to "Old Favorites." Miss L. Nance was the hostess. The annual club social was given May 23 and was a brilliant success. The officers of the club are: President, Bertha Katzenstein; vice president, Mrs. C. C. Frackelton; secretary, Beulah Combs; treasurer, Adele Wright; federation secretary, Myrtle Zeigler. Program committee: Rhynette Trowbridge, Fern E. Nance. The official board consists of the officers and the program committee.

Mrs. George B. Watkins is the leader of the Monday Musical Club Chorus.

March 4, the St. Cecilia Society of Waterloo, Wis., was entertained by the Skargaard Concert Company, Prof. A. Skoogaard, the Danish violinist, Alice McClung, pianist; May Werner, soprano, the three members of the company were greatly appreciated. The concert was given under the auspices of the St. Cecilia Society, which has been federated about one year. Mrs. F. A. Seeber is the secretary.

An unusually interesting program was the last of the season by the St. Cecilia Club of St. Augustine, Fla. The meeting was held at the auditorium and was well attended both by active and associate members. The program, which was composed of spring and flower numbers, was in full as follows: Piano, "A Mood of Spring" (N. Clifford Page), Ella May Davis; vocal, "Voice of the Woods" (Rubinstein), Mrs. E. A. Cathcart. Mrs. Hutson at the piano; reading, music and poetry (John Stainer), Leone Rood; vocal, "Springtide" (Becker), Lillian Heath. Miss Martin at the piano; piano, "The Shepherd Boy Is a King" (op. 3, No. 5, MacDowell), Alleen Cooper; vocal (a) "Romance" (Tchaikowsky), (b) "Spring Song" (Valerie White), Frances Barbour-Sonntag; piano, Schumann's

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"Spring Night" (Liszt), Mrs. W. Maine Hutson; reading, "Music in the Public Schools," Nina Hawkins.

The May program for the morning musicale of Oneida, N. Y., was seasonable. The general subject was "Spring-time." Last month they elected officers for the coming year as follows: President, Mrs. Theodore Coles; vice president, Mrs. Henry M. Geisenhoff; recording secretary, Bessie M. Maxon; corresponding secretary, Mrs. Charles W. Rockwell; treasurer, Edith A. Coon; chairman of program committee, Mrs. J. J. Barry. The office of federation secretary is filled by appointment; the president has requested Mrs. Bowes to continue in office.

The Philomel Club, of Warren, Pa., has been steadily increasing in members and interest until now the limit in membership in all classes is reached, with a long waiting list. At the election of officers, Monday, April 4, Mrs. W. M. Lindsey was re-elected president, having been honored in that way for eighteen years. Mrs. L. M. Riddlesperga was chosen for vice president; Mrs. George Yates, secretary; Mrs. J. C. Russell, treasurer; Mrs. Frank Moore, federation secretary; Anna J. Rockwell, chairman; Mrs. W. M. Roberts and Mrs. C. W. Howks were elected, as music committee.

The Ladies' Saturday Musical Club, of Muskogee, Okla., has been doing splendid work this year, increasing its membership and as a whole the standard of the work is higher.

The April program for the Amateur Music Club, of Belvedere, was interesting, and many prominent members took part, the program follows:

"Humoreske," "Springtime Sketch" (Dvorák), Cannon, B minor (Schumann), Miss Curtis; "Twas April" (Nevin), "I Know," Maude Cornish; "Humoreske" (Dvorák), "Serenade" (Drdla), Louise Eldredge; "The Call of Spring" (Holmes), Mrs. Dawson; "Moments Lyriques," No. 4 (Blumenfeld), etude, E major (Chopin), Luella Goodrich; "I Have Not Forgotten" (Chadwick), "Not Less Than This" (Tike), Mrs. Stone; scherzo (Bazini), Louise Eldredge; berceuse from "Jocelyn" (Gardard), etude, G flat major (Chopin), Lucile Dawson.

NOLA NANCE OLIVER.

Zimbalist Captivates Cologne.

The following was written in Cologne, about Efrem Zimbalist:

Zimbalist's art is full of mystery—a perfect enigma. This modest young man, standing before us with barely a perceptible movement of his body, with earnest unchangeable countenance, draws from his instrument a volume of sweet sound. These brilliant, immaculate pure passages, this perfect mastery of technical difficulties, this healthy musical conception, this early knowledge of what others acquire after years of arduous work only—all these eminent qualities are indeed a mystery, something to marvel at.—Cologne Tageblatt, January 6, 1909.

Enthusiasm for Dalmores in Hamburg.

The good news that Charles Dalmores has been engaged to return to America and sing at the Metropolitan Opera House and the allied opera houses in Philadelphia and Chicago, is followed by enthusiastic reports of his appearances as "gast" at several opera houses in Germany. THE MUSICAL COURIER's Berlin letter has told of his triumphs in that city, and the appended criticism refers to Dalmores at his second appearance in Hamburg when he sang the role of Don Jose in "Carmen":

In his second gastspiel at the Stadt Theater yesterday Charles Dalmores appeared as Don Jose in "Carmen." It was a performance



DALMORES AS DON JOSE.
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of imposing greatness, built up and acted throughout in a consistent way, fascinating and enthusing in its effect. Dalmores is a Caruso, not only as a singer, but also as a singing artist. No unevenness marred the large beautiful voice; the lower register is not in any way less beautiful than the dazzling high notes. His breathing is superb, permitting him without effort to sing with extraordinary flexi-

bility of tone. Delicate parlance is just as easy for him, as strong and dramatic accents are at the command of the singer. But Dalmores is not only a singer and actor; he actually vitalizes the role, for what he does on the stage is vital and convincing. One is absolutely convinced as the scene of a mere flirtation with Carmen progresses until honor and duty are forgotten in the expression of violent passion. These traits develop during the early scenes and become more intense as they reach their climaxes in the last act. When he enters the stage in the final act one is inclined to consider his make-up purely theatrical, but as the action progresses the illusion becomes real. Even those unfamiliar with the last act of "Carmen" realize that a tragedy is imminent when they behold in this Don Juan a man physically and mentally broken, in whose dark eyes lurk the hatred of the deceived man who cannot forget nor abandon his disguise behind the curtain to the arena. It is not a solution that is consciously and intentionally brought about, but it is an instinctive and explosive finale exacted by nature. The barbarity of the horrible deed changes into pity for the lover. One must think of Caruso if one speaks of Dalmores, and he was feted just as Caruso was.—Hamburger Fremdenblatt, May 27, 1910.

Cunningham at Wells College.

For several seasons it has been the custom at Wells College, Aurora, N. Y., to make its commencement memorable by the presence of an artist of reputation, and Claude Cunningham was chosen this year from a large number of available singers, to give a recital program on June 7. This baritone's plans for next season include an extended tour under Loudon Charlton's management. Mr. Cunningham has become widely known, since his return to America some years ago, as principal soloist with Adelina Patti. In concert, oratorio and recital he has made himself a favorite.

"Of the soloists," said the Baltimore News, referring to the performance of "Elijah" by the Baltimore Oratorio Society, "Claude Cunningham was easily the star. He has a superb, big voice, good in all its registers and of even resonance. He gave the part the dramatic quality it calls for."

Bispham to Appear in "High Jinks."

While in San Francisco, where he goes this summer to take part in the famous "High Jinks" of the Bohemian Club, David Bispham will, in all likelihood, give one of his celebrated song recitals, including his recitation of "King Robert of Sicily," with Rosseter G. Cole's music. It is expected that Mr. Bispham will also give "Macbeth" in the immense Greek open air theater at Berkeley, California, before his return East to sing in Cincinnati.

Mr. Bispham has the distinction of being the first singer from the East invited to take part in the famous "Jinks," held annually amid the giant redwoods at Bohemia Grove, Sonoma County, Cal. The feature of the festival this year will be "The Cave Man," book by Charles Field and music by William J. McCoy. The play represents the evolution of man from his most primitive state to the highest development of civilization and art. To Mr. Bispham will fall one of the most important roles.

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QUEBEC MUSICAL NEWS.

QUEBEC, Canada, May 27, 1910

Layolle's New Orleans Opera Company filled an engagement at the Auditorium the last week of April. Many of the company's best singers and orchestra players were not brought here and the result was a poor financial showing. Mlle. Rolland and Messrs. Huberty and Cargue created a very favorable impression. The operas sung were "Les Huguenots," "Manon," "Lakme," "Faust," "Carmen," "Mignon," "Rigoletto" and "Traviata."

Mark Hambourg, the pianist, gave a recital in the Empire room of the Chateau Frontenac, on May 5, before a small but appreciative audience. Mr. and Mrs. Hambourg left by the Empress of Britain for England. Hambourg's Canadian tour has been a very successful one, playing return engagements in many cities.

A very enjoyable concert was given on May 19 at the Auditorium by Dora Gilba (soprano), Francis Archambault (baritone), of the Boston Opera Company, and Leon Escalais (tenor), of the New Orleans Opera House. The program was made up of opera selections. Both artists were greeted with much enthusiasm.

The musical season in the Ancient Capital is practically over. The only summer music will be the band concerts on the Terrace by the R. C. G. A. military band, Joseph Vezina, conductor.

The Melba concert, on September 8, will open the 1910-1911 season. J. A. GAUVIER.

More Christine Miller Notices.

The following press notices of Christine Miller's singing in Pennsylvania, Ohio and West Virginia are worth reading:

Each time Miss Miller has appeared here she has aroused a new and greater interest in her programs until many wondered what new element she could add to her already great success. Beyond question, last evening's work puts Miss Miller higher than ever in the estimation of the musicians of Franklin. Since Miss Miller was last here she has gained in all directions. Her tone has developed greater richness and her musical conceptions have broadened noticeably. Her personality and stage presence remain the best.—Franklin, Pa., News.

She has the happy faculty of arranging her program in the most effective way. There is contrast, variety, light and shade judiciously placed in the right order.—Pittsburgh Dispatch.

Miss Miller's voice is round, full, smooth and always easily adequate. Her enunciation is clear, and her art is always equal to the most complex and trying passages.—A charming stage presence, clear,

understanding and sympathetic interpretation add greatly to her success.—New Dominion, Morgantown, W. Va.

Miss Miller's voice is truly charming, her personality is pleasing, facial expression fine, and with these desired attributes is linked an ease and freedom typical of the real artist.—Youngstown, Ohio, Vindicator.

Evan Williams Triumphs at Cincinnati Festival.

H. Evan Williams, whose return to the concert stage was one of the features of the recent musical season, has been gathering fresh laurels. His tremendous success at the big Cincinnati festival was followed immediately by another success at the Montclair, N. J., Bach festival. At the former, Mr. Williams engaged in two great works, "Judas Maccabeus" (Handel) and "Trojans in Carthage" (Berlioz). The press was most enthusiastic and praised his work warmly. Following are a few excerpts from the more important papers:

The assisting soloists were particularly good. Evan Williams sang the role of Judas with a bravura and a vocal opulence that was inspiring. He has returned to his former position as one of the first concert tenors of this country, and the audience was quick to recognize his efforts.—Cincinnati Enquirer, May 4, 1910.

Mr. Williams, as Aeneas, achieved a distinct success, his work stamping him as one of the most acceptable and satisfactory tenors of the day.—Commercial Tribune, May 8, 1910.

Evan Williams, as Aeneas, also achieved a fine success. He sang with dramatic fire and freedom. With Madame Homer, the duet, "Wondrous Night," was one of the most beautiful moments of the evening. Aeneas' farewell, "Moment Supreme," was also done with great appeal.—Cincinnati Enquirer, May 8, 1910.

Evan Williams, tenor, who is new to festival audiences, sang Judas. A very evident nervousness characterized his first recitative and the aria, "Call Forth Thy Powers, My Soul," but after this number he regained his composure, and following the splendid aria, "Sound an Alarm," was given an ovation. Mr. Williams possesses an extremely beautiful lyric voice and sings with good taste and diction.—Cincinnati Post, May 4, 1910.

Of the soloists, Evan Williams, the American tenor, scored heavily with the audience. Last night was Mr. Williams' first appearance at a festival in Cincinnati, and the impression which he made was most favorable. His voice is one of beautiful quality and fine volume, and his cordial reception was the result of his excellent organ as well as of his fine style, phrasing and enunciation. In his arias, "How Vain Is Man," "Sound the Alarm" and "Tis Well, My Friends," while somewhat more dramatically given than the conventional style of oratorio demands, he received probably for that reason a warmer reception from the audience.—Cincinnati Commercial Tribune, May 4, 1910.

The second East Prussian music festival at Königsburg presented Handel's "Messiah," symphonies by Mozart and Beethoven, and works by Strauss, Wagner, Bach and Brahms.

Turgenieff and Viardot-Garcia.

It was in 1843, when he was twenty-five years old, that he first met Pauline Viardot, a lady who was destined to exert a commanding influence over his career. She was a married woman, three years younger than himself, and a gifted singer and composer. Her husband was a literary man who seems to have shared, from the first, his wife's enthusiasm for the young Russian author. At any rate, he consented to an arrangement by which Turgenieff became a member of their household, and subsequently he translated several of Turgenieff's novels into French. Turgenieff, on his side, left home and country to live with the Viardots in Paris. "I would follow them to Australia if they went there," he exclaimed. Turgenieff's mother never forgave him for his infatuation for a woman to whom she contemptuously referred as "cette maudite Bohémienne," but George Sand described Madame Viardot as "the most intelligent woman of her time." She must have been a woman of unique charm and mentality. Her circle included Liszt, Gounod and Heine, and she attracted to her salon the shining lights of the Parisian literary world. Turgenieff made her his confidante in all his work. One of his greatest stories, "The Song of Love Triumphant," he wrote in collaboration with her. He was eager that she should write great music. "And now set to work!" he cries, in one of his letters from Russia. "I give you my word of honor that, if you will begin to write sonatas, I will take up my literary work again. 'Hand me the cinnamon and I'll hand you the senna.' A novel for a sonata—does that suit you?"

Turgenieff was never able to shake off completely his Russian affiliations, and in course of time he inherited the ancestral estate. But his happiest hours were spent with the Viardots, and he referred to their home as the "literary cradle" in which his trembling talent was nursed. It was during his years of intimacy with this family that he wrote all of his most important novels—"Rudin," "A Nobleman's Nest," "On the Eve," "Fathers and Children," "Smoke" and "Virgin Soil."—Current Literature.

Fox-Buonamici Summer School.

According to the urgent demand from pupils and teachers all over the country, the directors of the Fox-Buonamici School in Boston, Mass., have decided to keep all the departments in session until August 1.

Von Niessen Stone Sails.

Matja von Niessen Stone sailed yesterday (June 7) on the steamer Berlin for Europe, where she will pass the summer.

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LEIPSIK, May 19, 1910.

For some seasons the chorus of the University Church has arranged at least once each year a concert of compositions by none but Leipzig composers. The concert, which was given in the church May 11, enlisted sopranos Marta Wermann and Gertrud Hügel; violinist Carl Herrmann of the Gewandhaus orchestra; Hilmar Höckner, solo viola; organists Max Fest and Ernst Müller, all under the direction of Hans Hoffmann. The program began with an organ improvisation called "Introitus on Whitsuntide," this motive leading to an eight voice anthem, "Schmückt das Fest mit Maien," by Karg-Elert; then came two soprano songs, "Himmelfahrt" and "Hoch über den Sternen," from Gustav Schreck's oratorio, "Christus"; an eight voice "Vater Unser" with violin and organ, by Ernst Müller; a six voice chorus, "Du bist ja doch der Herr," by Emil Paul; the aria from Max Reger's A minor suite for violin, with organ; Gustav Schreck's "Führ mich" for small six voice chorus; Karg-Elert's organ passacaglia on the chorale, "Jesu meine Freude"; Walter Niemann's "Jesus dulcis memoria" for small mixed chorus; the sacred songs for soprano, "Abendlied" and "Andacht," by Alexander Winterberger; Hans Hiller's "Sanctus" for female voices, violin and organ; Ernst Müller's eight voice "O welch' eine Tiefe," with soprano solo; also Reger's choral cantata, "Meinen Jesum lass ich nicht," for solo soprano, violin, viola, chorus and organ. The music was highly interesting and the performances very creditable with exception of the solo sopranos. Herrmann played the violin very beautifully, and especially as he had been able to borrow a splendid Stradivarius for the occasion. The Reger cantata above mentioned had been dedicated to this university chorus on the occasion of the chorus' first concert appearance. As in some other Reger choral works, the rhythmic figure is never changed at any time, whether proceeding as solo, as chorus or as ensemble. The work seems to have much less individuality than most of this same composer's writing for chorus.

The dead composers continue to bring out new tunes. There have recently come to Leipzig from England two unpublished manuscripts by Mendelssohn. They are both for piano at four hands, and are thought to have been

written for the personal pleasure of two aunts of the composer. One of the manuscripts is Mendelssohn's four hand reduction of the orchestral score to Cherubini's "Wasserträger" overture. The other work is an original Mendelssohn composition, as a "Military Overture," and Max Reger says that it is a very agreeable composition. The manuscripts are in possession of His Excellency, Wach in Leipzig, relative of the Mendelssohns. Reger has written all publishers to know if the military overture has never been published, as presumed. In case it has never been in print in orchestral setting, then Reger himself will orchestrate it.

An American party of musical tourists, comprising about seventy-five persons, under the guidance of musical lecturers, has made known its intention to visit the Leipzig Opera, en masse, on August 18. The party's musical director has made formal request that on that evening an all German opera be given, as the travelers would be sorry to fall upon a German translation from a French or an Italian opera. The bureau of the city opera has taken kindly to the suggestion laid down, and the visitors may get to hear a work by Strauss or Wagner.

The current week's opera at the city theater showed "Tiefand" on Wednesday, with Walter Soomer in first



THE ESTERHAZY PALACE AT KISMARTON,
Where Haydn lived.

reappearance since his return from America; Friday, "Hoffmann's Tales"; Sunday, Nicolai's "Merry Wives"; Monday, the dramas "Der gehörnte Siegfried" and "Siegfried's Tod" as forerunners of the Wagner trilogy, soon to be given. The operetta ensemble of the old city theater shows "Graf Luxembourg," "Opernball," "Der Rodelzigeuner," "Dollar Princess," "Graf Luxembourg," "Rodelzigeuner."

Director Robert Volkner, of the Leipzig city operas, has been formally chosen as managing director by the city opera at Frankfurt-am-Main. As yet he has not been released by the city of Leipzig, whose contract with him is said to extend for a couple of years longer.

A recent orchestral concert in St. Petersburg, conducted by Herr Wahrlich, brought the new second symphony by

A. J. V'wishagradsky, excerpts from A. K. Wessel's fairy opera, "Death of the Czar's Daughter," after Pushkin; also Liapounow's well known first piano concerto, played by Herr Zelib-ye-eff. The critics on the R'yetch thought that the new symphonist had not yet completely found his own voice, and pointed out specific relation to a Tschai-kowsky, Rimsky-Korsakoff or Borodin, in either movement of the work. The vocalists for the operatic excerpts were soprano Dankowsky, mezzo soprano Felicenne-Dorliak, and tenor Richter.

During the Reger festival at Dortmund a pair of enthusiasts got together and prayerfully inquired, each of the other, when was Reger at his best, whether as Wagner-Reger, Bach-Reger, Grieg-Reger, Brahms-Reger or Reger-Reger. By way of helping the study along, they mutually agreed upon distinct Greg mood in one movement of the beautiful clarinet sonata, "Tristan" mood in the great orchestral prologue, "Parsifal" in the imposing choral work, "The Nuns," first given at Dortmund, Bach in numerous works, and Brahms still oftener. Reger himself had said that the Brahms influence had held him pretty firmly for at least seven years. One of the prayerful parties to the study led out by declaring the orchestral prologue, op. 108, to be the composer's greatest work, then asked what work was to be considered a Reger-Reger. The other replied that there might not be a far jump from Bach to the genuine and only uncounterfeited Reger-Reger, but one thought especially of Reger's chamber works, in their strange harmonic content, with the tonality or key continually dragged up and down across field. Nevertheless, one should include among the genuine Reger's the magnificent "Gesang der Verklärten" for chorus and orchestra, the very beautiful motet "Mein Odem ist schwach" the great B-A-C-H organ fantasy, and many dozens of the solo songs with piano. Among the strongly original chamber works are the piano and cello sonata, the piano and violin sonata in F sharp minor, the introduction, passacaglia and fugue for two pianos, the D minor, op. 74, and E flat, op. 109, string quartets, the imposing chaconne which concludes the seventh sonata, op. 91, for violin alone. But in so far as the Reger output, from op. 1 to the now completed D minor string quartet, op. 113, includes volumes and volumes of works wholly unknown even to the industrious concertgoer, it is reasonable to suppose that there are also very many gems of the real Reger-Reger which only await unearthing. In conclusion of a discussion like this, the public should not be allowed to lose its bearings on the main point—that the Reger composed voice of today is the most individual of all without regard to the above findings of mood kinship; for be it remembered that these kinships are likely to be discoverable only after much hearing of Reger. To the uninitiated practically all of the composer's works still sound very strange indeed.

EUGENE E. SIMPSON.

"How did you like the cantata last night?"

"I didn't try it; after the entertainment we went out and had some lobster, but there was no canned-what-you-called-it on the menu."—Houston Post.

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11 RIDGEMOUNT GARDENS, GOWER STREET, W. C. }
LONDON, England, May 28, 1910. }

The Thomas Beecham Opera Company has produced three interesting novelties at His Majesty's Theater this week in "Shamus O'Brien," "Muguet" and "Werther." The second of these three operas is by far the most interesting musically and in its several charmingly staged scenes. But like so many other modern composers Edmond Misa, the author of "Muguet," excels in the instrumental phases of his writing with but scant appreciation of vocal necessities. It does not suffice that the voice be utilized simply as one of the instruments; there is need, from the very verities of vocal art, that there should be preserved the lyric side; especially in the lighter form of opera is the call for this the more insistent. There are two beautifully orchestrated intermezzi in the work, a waltz movement between acts I and II, and the introduction to the third act, in which the theme of the best vocal number in the work sung by Muguet in the third act is employed with tremendously effective results. It is an exceedingly charming work, on the whole, and was enthusiastically received. Ruth Vincent was excellent in the title role, and Maggie Teyte as Melka was charmingly piquant. Miss Vincent has been making tremendous advancement, both in her singing and stage deportment. She has been coaching all season with Hermann Klein in her various roles.

"Shamus O'Brien" is a better drama than an opera and on its reproduction this week at His Majesty's, it was much better acted than it was sung. There are some lovely old Irish tunes in the score, but these should be sung in the Irish spirit; as one would seek for the German spirit in an old German song, or for the spirit of the song of any nation, so should one seek for and find the Irish spirit in an Irish work. Where was Sir Charles Stanford that he did not come forward and personally infuse the singers with some of the proper spirit of his work in place of the old weatherbeaten hymn tune character substituted by them—with one exception? The work was originally given in London in 1896, and it also had a very successful reception in the United States some years ago, when the late Denis O'Sullivan and Joseph O'Mara assumed the leading male roles, and the sister of the redoubtable Bernard Shaw with her rich and lovely brogue made a valiant Kitty O'Toole. And there is quite a difference in the real brogue and the acquired. In the audience at His Majesty's last Tuesday was Kirkby Lunn, who came early and stayed late, so as not to miss a note of the music of the opera in which she made her own operatic debut, in the original cast, as the heroine, Nora. Madame Kirkby Lunn was greatly interested in her successor, Edith Evans, the young English soprano, who made a very lovely colleen to look at, but who has no conception of the spirit of her part. Joseph O'Mara, who was of the original company, again was cast for the part of the "informer," and was the "star" of the piece. His characterization was superb and his voice retains much of

its old charm. Other members of the production were Caroline Hatchard, Albert Archdeacon in the title role, Robert Radford, and John Bardsley. Hamish MacCunn conducted.

"Werther," which had its première Friday night, suggests the modern in neither its dramatic values nor its musical delineation. And to be old fashioned and still interest, a work of art must needs be of the classic, otherwise its raison d'être is at least questionable. The Massenet music accomplishes anything but characterizations conformable to the truth of the text, and except for opportunity in the third act, the magnificent Beecham Orchestra is gone to waste for want of something to do. "Werther" served to introduce to the English public an American tenor in Ellison Van Hoose, but he was neither vocally capable of the demands of the role nor had he the necessary histrionic ability to characterize the somberness and sorrow supposed to be the dominant note in the work. America would like to be better represented when it is utilized to exploit a singer in a foreign country. The cast also included Zélie de Lussan, Lewys James, Alfred Kaufmann, Beatrice La Palme, John Bardsley and Frederick Ranatow.

William Gaston Sargeant, an American basso who has been studying here with Henry Stanley, has been engaged by the Covent Garden Royal Opera, and will be heard in four of the French operas: "Louise," "Pelléas et Mélis-



POST CARD GREETING TO THE MUSICAL COURIER.

ande," "Romeo et Juliette," and will create a part in the new work, "Habenera."

Pauline Donalda gave her annual concert at Queen's Hall, May 27, with the London Symphony Orchestra under Arthur Nikisch. Madame Donalda's work is so well known to the general public, with whom she is such a great favorite, that detailed criticism is quite unnecessary, but the exquisite charm of her floritura, the grace with which she delivers each and every phrase, and the delightful quality of her mezza voce, make such numbers as the aria "Iphigenia in Tauride," by Gluck, the aria "Mi chiamano Mimi," by Puccini, and one from the new opera "Quo Vadis," by Nougés, numbers sung with the orchestra, especially worthy of notice. Again in two lovely songs by Von Weber, "Das alte Lied" and "Im Walde," with piano accompaniment, the singer was at her best. Very sympathetic accompaniments were played by W. D. Murdoch.

The Italian operas held sway at Covent Garden this past week. "Il Barbiere" and "La Sonnambula" with Tetrizzini; "Aida," with Destinn, Zerola, and Sammarco; "Madame Butterfly" with Destinn; and "Faust" today with Madame Edwina as Marguerite. Melba will be heard for the first time on Monday next, May 30, when she will appear in Puccini's "La Bohème."

Francis Macmillen will give a recital at Queen's Hall June 21. Mr. Macmillen has been touring in Germany

and France besides coming over to London several times for private engagements. A very interesting program is being arranged and a demand for seats is already being made at his manager's office.

At the finish of De Pachmann's recital at Queen's Hall, May 21, this unique and enterprising artist made a little speech to his audience, which gathered down around the platform en masse, saying among other intelligible things, that there are but two really great pianists of the day—himself and Godowsky, but that he (himself, of course) plays much the better of the two; and amidst the most vociferous applause he again sat down to the piano and played six encore numbers to the awestruck, wondering, and eager faced crowd.

De Pachmann will play the two Chopin concertos with the New Symphony Orchestra, Landon Ronald conducting, June 15, at Queen's Hall.

One of the most interesting concerts of the season was that given by Katharine Goodson, and the London Symphony Orchestra, under Arthur Nikisch, at Queen's Hall, May 24. Miss Goodson played the Tchaikowsky concerto, in B flat minor, and Arthur Hinton's concerto in D, op. 25. No little interest centered in this latter work, although it has been played here before by Miss Goodson, it still has the sense of novelty and proved the success of the concert, interpreted as it was by Miss Goodson with all the enthusiasm and vigor of her very effective style. As a composition it is pianistic to a degree, it gives the soloist full play for virtuosity and at the same time it is symphonic with a rich orchestration of strikingly individual idiom. Its delightful scherzo is well known and its finale is equally as interesting with its gaiety of rhythmic sway. Altogether it is a very brilliant composition. Miss Goodson's playing of the Tchaikowsky also brought her tremendous applause, and was a really very fine interpretation in its great exuberance of life with which Miss Goodson has so close an affinity.

The last concert of the season by the London Symphony Orchestra will be given on May 30, Arthur Nikisch conducting. Among other numbers on the program are three Wagnerian excerpts, including the prelude and "Liebestod" from "Tristan." As well as one may know Wagner, to hear Nikisch conduct the master's works is ever a revelation. At the Donalda concert, May 27, one of the finest interpretations London has perhaps ever heard was given this same prelude and "Liebestod." There are many excellent conductors of the day, fine musicians most of them are, but none brings out the lyric side of orchestral music like Nikisch. None produces that continuous stream of tone. With Nikisch, the first violins are his soprano singers, and they sing as they do for no other conductor. London has had some few talented visiting conductors of late, but all are novices compared with the incomparable Nikisch.

Albert Coates, the young conductor, who, one is informed, was born in St. Petersburg of English parents, gave an orchestral concert at Queen's Hall, May 26, conducting the London Symphony Orchestra. Mr. Coates has been a pupil of Nikisch, and is now the conductor of the Imperial Court Theater at St. Petersburg. That he is talented is unquestioned, but the great trouble is, that those young and ambitious musicians bite off more than they can chew. The program opened with a new symphony by Maximilian Steinberg, a young Russian composer. To judge of Mr. Steinberg's work is impossible, as it was so painfully evident that no rehearsal had been allotted it. That the composer has recorded something perhaps worth while was suggested now and then, but sure kind of flimflam performance is an insult to all concerned—to the composer, to the conductor, the orchestra, and last and perhaps of least consequences to all con-

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cerned, the public. But sometimes it is this very neglected public that proves to be the most severe judge. Beethoven's seventh symphony also figured on the program. Now, the seventh symphony is quite a difficult composition to conduct and say anything new, or anything old in a better manner than has often been said before, and what a young conductor expects to reveal with an orchestra that knows not his beat, or his manner, and has had but a perfunctory meeting or acquaintance with, is beyond the ken of one, at least.

Mischa Elman will play, among other numbers at his recital at Queen's Hall, June 4, with the Queen's Hall Orchestra, a concerto by Nardini, a work but little known among violinists, but which has been played with great success by Elman in America.

Zimbalist was heard in concert at Queen's Hall, May 25, when in conjunction with the London Symphony Orchestra, conducted by Alexander Chessin, he played the Brahms concerto (in D minor, op. 77); serenade by Tchaikowsky, and "Valse Caprice" by Nandor Zsolt. In the Brahms, Zimbalist proved himself the mature artist, and one gifted with sufficient emotional verve to make of this work a splendid lyric tone poem. All violinists know its tremendous difficulties, but the art of Zimbalist conceals all these, and nothing but the beauty of a wonderfully smooth drawn bow, an impeccable left hand, and a fine musical intelligence imbues his interpretations. He will give a second recital June 16.

Margaret Hoberg, a very talented American girl, the writer of several charming songs, is visiting London. Later she will go on to Paris, where she will resume lessons in piano playing with Harold Bauer, with whom she has studied several years. She gave several of her songs recently, with the assistance of Fraser Gange, the baritone, at a musicale given by Lady Maitland. Miss Hoberg will later be heard in public with the assistance of some of London's leading artists.

Lorne Wallet gave an interesting recital at Bechstein Hall, May 27, when he sang a number of songs but rarely heard. Possessing a rich, well trained baritone voice, the upper register of much beauty, his work was that of the serious and conscientious artist. He was assisted by Annie Bartle, Gertrude Tomalin and Loui Risby.

A very talented and well trained pianist is Hilda Saxe, who was heard in recital at Aeolian Hall, May 23, playing the Beethoven fantasia, op. 77, G minor; two Brahms intermezzi; the Brahms-Gluck gavotte; two compositions by John B. McEwen, an English composer; two Liszt numbers; a Chopin group, and the César Franck prelude, chorale and fugue. The latter, Miss Saxe gave an altogether original reading, very virile, dramatic and withal poetic. She has tremendous technical facility and much charm predominates her work. She is of a very musical family and no doubt will have a very successful career.

The Thomas Beecham Opera Company will go on tour in the autumn, when the following cities will be visited: Blackpool, Belfast, Dublin, Coronet (London), Kennington, Manchester, Glasgow, Edinburgh, Liverpool, Newcastle, Leeds, Nottingham, Birmingham, and Brighton.

EVELYN KARSMANN.

The ten orchestral subscription concerts at Zurich last winter were a decided success under the leadership of Volkmar Andreae. The novelties were Huber's "Simplicius" overture, R. Siegel's "Heroic Tone Poem," Andreae's "Symphonic Fantasia," Manler's second symphony, Reger's "Variations," op. 100.

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Boris Hambourg's Triumph.

Boris Hambourg, the remarkable cello virtuoso who will make his initial American tour next season under the concert direction M. H. Hanson, has won many triumphs throughout the world. The following press tributes were culled from London and other British papers:

Boris Hambourg seems to possess as great musical ability as that which distinguishes other members of his family. His performance showed not only that he has a thoroughly sound technic, but that already he is a finished artist. His tone is pure and rich, his cantabile playing in the largo was excellent, and his phrasing is always good.—London Globe, November 24, 1905.

To a splendid technic Boris Hambourg adds enthusiasm for and a precision of the soul of the music he interprets. He proved that he can hold his own on all sides of his art.—St. James Gazette, London, January 26, 1905.

Mr. Hambourg's performances bore witness not only to excellence of training and study, but to his possession of the sensitive and refined temperament peculiar to the genuine artist.—Standard, London, January 26, 1905.

It is not necessary to repeat what has been said in Mr. Hambourg's praise. The public, as was shown yesterday, need not be prompted to admire him, nor urged to impressive manifestations of



BORIS HAMBURG.

their feelings. This artist makes music, the rest follows in the most natural way possible.—London Daily Telegraph, February 15, 1905.

He has an excellent technic and plays with real feeling. At the close of the performance he was recalled many times by a most enthusiastic audience.—London Morning Post, January 30, 1905.

His tone, technic and phrasing are all remarkably fine, and his temperamental qualities seen, well balanced.—Scotsman, January 26, 1905.

Mr. Hambourg's reading of the cello portion (Beethoven's sonata in A major, op. 69) was instinct with breadth of expression, his interpretation being marked by straightforward unaffectedness, and his phrasing irreproachably clear and crisp. He again fascinated his large audience with the rich and mellow beauty of his tone.—Standard, London, February 15, 1905.

Mr. Hambourg is undoubtedly a very fine player; his tone is rich and full. He is a true artist, and his refinement of feeling never desert him. Mr. Hambourg made a subtle difference by playing not sentimentally, but with a keen appreciation of sentiment. This young player is a musician of great ability and he thoroughly understands the spirit of the instrument whereon he plays.—Pall Mall Gazette, London, February 15, 1905.

Boris Hambourg, young as he is, is undoubtedly one of the finest cello players; the oftener I hear him the more impressed I am by

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his individuality. He has a personality as pronounced in its way as that of his brother, Mark Hambourg, the pianist. His performance was a distinguished one from every point of view.—The Lady, February 23, 1905.

Technically speaking, he has really nothing left to learn, and his execution is already that of a finished virtuoso. In addition to this he has the instincts of an artist of the most sincere and refined type.—New York Musical Courier (London Letter), February 15, 1905.

Boris Hambourg gave further proof of his right to be classed among the really great artists of the day.—Chic, London, March 11, 1905.

In everything that he did the true artist asserted himself. He is a player to whom one can listen with real pleasure.—London Daily Telegraph, March 13, 1905.

The most striking event of the concert was Boris Hambourg's admirable exposition of Tchaikowsky's well-known "Variations sur un Theme Rococo," which were charged with the highest intention, artistic feeling and strength. The rhythmic vitality of the work was intensely realized throughout, whether in the tender dialogue of the slow passages or those of more unbounded energy. Great applause followed the exceptional display of technical skill and emotional distinction, resulting in numberless recalls.—Musical Standard, London, January 28, 1905.

The programs of his five historical recitals display an enthusiasm for his art and a genius for research which are as refreshing as they are rare. No more representative programs could possibly have been devised. No violoncellist of the day is better able to do justice to such a selection than Mr. Hambourg. His technic is fine, his tone beautiful, and his style easy and unaffected. His playing was that of a real artist of broad sympathies and admirable taste, and the success of his recital was complete.—Globe, London, May 14, 1906.

It is not easy to convey an adequate appreciation of the soloist's accomplishments, and we fear we but poorly reflect the impressions of his hearers when we say that their delight was unbounded. The three movements were faultlessly played, and the distinctive character of each was emphasized with that convincing earnestness that indicates the master hand. The largo, in particular, brought out the soloist's breadth and purity of tone, and the rich flowing melody was rendered doubly beautiful thereby. Rapturous applause followed which did not subside until Mr. Hambourg responded.—Grimby Telegraph, February 15, 1907.

Boris Hambourg is not only a highly accomplished cellist, but a thoroughly interesting player—a quality which a good many of his kind lack. Moreover, he invariably chooses fresh and effective pieces for his instrument.—London Standard, June 13, 1907.

Boris Hambourg is a cellist who, in his short twenty-four years, has gained a foremost place among contemporary solo instrumentalists. Since his first appearance in London he has gained the approbation of the most exigent critics. His tone is wonderfully sweet, round and perfect, while none can deny his marvelous technic and interpretative power.—Belfast News Letter, February 8, 1908.

In Dvorák's work, however, his playing showed that even lately his technic has gained something in finish, and the perfect elasticity of his bowing was a pleasure to watch as well as to hear, while the exactitude of his octaves and other difficult left hand passages was remarkable.—London Times, June 6, 1908.

Sigismund Stojowski's New Work.

The first performance of Sigismund Stojowski's new work, "Prologue, Scherzo and Variations" will take place at the great Lemberg festival to be given in commemoration of the Chopin centennial in October next with Paderewski at the piano. It has also been accepted for performance by Conductor Gustav Mahler with the New York Philharmonic Society next season. Mr. Stojowski will on this occasion play the piano part. Mr. Stojowski has also been engaged by the New York Symphony Orchestra for one of its early concerts.

Admirers of the art of Fritz Kreisler, the violinist, will be interested in an excellent bust of him in bronze which is on exhibition in the windows of the Gorham Manufacturing Company, at Fifth avenue and Thirty-sixth street. It is the work of Herman Wurth, a Swiss sculptor, who for ten years has made his home in the United States. Mr. Wurth has exhibited sculptures in the Paris Salon.—New York Herald.

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Altmann on Busoni.

The following is a reprint of an article from the *Nord und Süd* by Professor Wilhelm Altmann, which has been translated by M. H. Hanson:

"When Busoni's name is mentioned, the great majority of music lovers think at once of the renowned, wonderful pianist, and, as has always been the case with d'Albert, only very few persons know that Busoni has gradually matured into a highly original tone poet of independent methods. His case has always been analogous to d'Albert's. And to make matters worse, a by no means inconsiderable number of jealous individuals have deliberately tried completely to ignore Busoni as a composer—or, now that that is no longer possible, maliciously to minimize his merits. Even today we frequently hear the allegation made that no musical prodigy embracing virtuosity as a vocation, will ever amount to anything as a composer. Those who say this forget that Mozart and Beethoven first gained a reputation in precisely the same way.

"Fortunately a change in the estimate of Busoni as a composer seems at hand. His music in the 'Turandot' suite (op. 41) in particular wherever played by an orchestra, achieved immediate popularity, because of its singular melodiousness and its magical tonal charm, which so eloquently reflects the Orient. It is true I have yet to hear that the play 'Turandot' is to be revived on account of the merit of Busoni's music.

"I am looking forward with the liveliest expectations to Busoni's comic opera, 'The Choice of a Bride,' which will probably be produced for the first time at the Hamburg Stadttheater, next autumn. Busoni, who has always had strong literary proclivities, wrote the libretto as well as the music. The plot he took from 'Serapion Brothers' by E. T. A. Hoffman, a poet of whom Busoni has been an ardent admirer since his earliest youth. The music, as far as the external form is concerned, is closely allied to Mozart, whom Busoni admires above all other composers, and not the least for his dramatic qualities. Consequently the 'Choice of a Bride' contains specific numbers, and large ensembles. Verdi's 'Falstaff,' that splendid masterpiece among comic operas, served Busoni as a model for the declamation, the characterization of persons, and for the situations as well.

"Naturally, as far as harmonies are concerned, 'The Choice of a Bride' is eminently modern, but in spite of its abundant polyphony, the singing voices maintain their supremacy.

"We see from the foregoing that Busoni loves Verdi and Mozart—the Mozart who wrote 'Le Nozze de Figaro' and 'Don Giovanni' and from this fact also we perceive the predominating Latin tendency in Busoni's work. Strange to say he has withdrawn himself completely from the influence of Richard Wagner, and that of contemporary composers, such as Richard Strauss, Max Schillings, and Debussy. They have in no way impressed themselves upon his personality.

"A particularly heated discussion waged about Busoni's opus 39, of which the printed score was originally known as the 'Italian Symphony' but which is now called 'Con-

certo for Piano, Orchestra, and Male Chorus.' The word 'concerto' is here used in its original sense, to denote a combination of various tonal means. The external form is elaborated to contain five movements, in which, in part, specifically Italian melodies and rhythms are utilized. The chorus, by the way, was made use of by Beethoven in his 'Fantasy' for piano and orchestra. The application of these means resulted in a corresponding length, the composition requiring an hour and ten minutes to be performed, and in a substance of some consequence. The amplitude of ideas confronting us therein would have served many another composer as a basis for half a dozen compositions. The first movement, in which the piano appears merely as an orchestral instrument, is large and noble in conception and splendidly effective. The piano assumes greater prominence in the second and fourth



movements, while in the last, in which the chorus assumes the leadership, it is barely perceptible. In the second movement—a sort of fantastic scherzo—we find a good many genial ideas and some that are bizarre. Truly supermundane in conception is the third movement, which is slow and covers twenty minutes. The most attractive and popular movement for the public is the fourth movement, which is Italian throughout in spirit and whose magnificent coloring outranks even the masterly craftsmanship of Berlioz and the art of Richard Strauss. Only on idealist like Busoni could produce such a composition, a complete production of which would be possible only under exceptional conditions.

"I can mention only briefly, Busoni's other important compositions, as for instance, his second quartet for strings (op. 26), his concerto for piano and orchestra (op. 31 a), his 'Armored Suite' for orchestra (op. 34 a) his concerto for violin (op. 35 a), his second sonata for violin

(op. 36 a). Of his numerous compositions for the piano, his recently written 'Berceuse' and the 'Bach Fantasy' commemorating his father, are of particular interest.

"It is significant that, in these compositions, the instrument is used principally to produce color and tonal effects, and not for technical exigencies. Recently, however, Busoni, like Robert Hermann (compare Article October 1, 1909) and Paul Juon (compare January 1, 1910) allows each voice to follow its own melodic way, although in spite of a certain harmonic harshness of sound ensuing therefrom.

"Busoni has been greatly praised for his numerous arrangements for the piano, particularly of the compositions of Bach. His, unfortunately, still incomplete edition of Bach's 'The Well Tempered Clavichord' will suffice as a model in its way. In his 'Complete Edition of Liszt's Works,' which is now being published, he has edited the master's compositions for the piano, of which he is considered the greatest living interpreter.

"Busoni deserved particular commendation for his 'Orchestral Evenings' started in 1901, and devoted to the production of modern compositions, whose enormous initial expenses he himself unselfishly defrayed. Through his efforts in this direction, such composers as Debussy, Delius and Sibelius have been introduced to the Berlin public.

"It should be remembered that he will never accept payment from his private pupils.

"His general, particularly his literary, education is remarkable. In addition to the above mentioned libretto, he has written another operatic poem, 'The Mighty Wizard,' and quite recently still another, 'Mrs. Potiphar.' Particularly noteworthy is his essay on a 'New System of Esthetics of the Tonal Art' and his (not yet published) 'Attempt at an Organic Musicography for the Piano' is exciting much advance interest.

"In conclusion I adduce a few facts of his life. He was born in Empoli, near Florence, April 1, 1866. His mother, who was his first piano teacher, was a German, his father, a clarinet player, was an Italian. At nine years of age he aroused considerable attention in Vienna because of his wonderful piano playing, but his parents did not exploit him as a child prodigy. After continuing his musical studies in Vienna, Graz and Leipzig, the distinction was conferred upon him, at sixteen years of age, of being permitted to join the Philharmonic Academy in Bologna. In 1888, he accepted a position at the Conservatory at Helsingfors, where he met his congenial life-companion. In 1890, he won the Rubinstein Prize for his compositions, and shortly afterwards accepted a position at the Conservatory at Moscow. A year later he went to Boston, where Mr. Nikisch gave the initial performance of Busoni's 'Symphonic Poem,' op. 32. He has been a resident of Berlin since 1894, but about eight months of each year are spent on extensive concert tours, which latterly have again taken him to America."

"June has a thousand voices," sings a newspaper poet. And every single one of them is complaining about the weather.—Rochester Post-Express.

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MUSIC IN KANSAS CITY.

KANSAS CITY, MO., May 25, 1910.

The recital given at the Westport Avenue Presbyterian Church, May 19, by two K. V. professors, Carl Preyer (pianist) and C. Edward Hubach (tenor), assisted by Worts Morse (violinist) and Alfred Hubach (organist), was a most noteworthy event. Despite the bad weather there was a large audience and many of Kansas City's most prominent musicians were present. The enthusiasm expressed for the work of Mr. Preyer was a tribute to his ability as an artist and composer. His sonata is an exceedingly interesting work and one that must be heard often in order to appreciate it fully. Mr. Preyer was recalled many times. Edward Hubach did justice to the Kroeger "Song Cycle." His voice has improved considerably since studying abroad. Both Mr. Morse and Alfred Hubach were well received. It is a pleasure to anticipate future concerts by Mr. Preyer; he promises a series for next season.

In this season's contest for the free concerts in the municipal parks, Hiner's Band received the awards. The first concert will be given in Swope Park, Sunday afternoon, June 5. Dr. Hiner states that the high standard of last season's work will be maintained and that many new numbers have been added to the now large library of band music. The instrumentation of the band is very well balanced this season.

The recital of Francois Boucher (violinist), assisted by M. Boguslawski (pianist), at the Conservatory of Music and Art, was most interesting. Mr. Boucher played the Tartini "Devil's Trill" exceptionally well. Mr. Boguslawski played the Rubinstein "Etude" brilliantly.

The professional pupils of Joseph A. Farrell were heard in a vocal recital at the New Casino, May 26. Those taking part were Mrs. A. B. Phillips, Mr. and Mrs. Adolph Kluender, Mrs. W. Lampkin, Messrs. Reid, Hillyard, Lenatarkowsky, P. F. Carter, Mrs. R. L. Jurden, Will Murray, P. C. Lee. Mrs. P. H. Farrell and Harriet Robinson were the accompanists. A large audience attended and the work met with approval.

The professional pupils of Jennie Schultz were heard in recital at Studio Building, May 24. Mrs. Schultz gave a pupils' recital earlier. Allee Barbee, a pupil of Mrs. Schultz, will sing at a series of morning musicales in the near future. Lolita Robinson, also a pupil of Mrs. Schultz, will assist at the dramatic recital of Elsa Hoff-

mann's. Friday, June 3, at Conservatory of Music, Miss Robinson will sing at the commencement of the Western Missouri College.

Edward Kreiser's last organ recital will be given Sunday, June 12, at the Independence Avenue Christian Church. As Mr. Kreiser announces a request program, the recital promises to be popular.

Paul Baltz, Kansas City's prominent tenor, sang in oratorio in McPherson recently. He will sing in "The Creation," at Lexington, May 31; also at Mr. Gould's coming organ recital.

Baernstein-Regneas Pupil Creates Enthusiasm.

The great enthusiasm which characterized the annual dinner of the Knickerbocker Relief Club, on May 26, at Acorn Head Inn, was caused by the appearance of Leila B. Hughes, a young and beautiful St. Louis girl who, though still in her teens, bore every mark of the experienced artist. She was heard in a new French aria and in songs by Beach as encores. Miss Hughes when interviewed said that she had been abroad, but had returned for a visit to her parents. While in New York she stopped long enough to consult Baernstein-Regneas as to the best course for her to pursue. So favorably was she impressed that she prevailed upon her father to allow her to remain in New York and continue her work under Baernstein-Regneas instead of returning to Europe as was her intention.

"Within a few months," said Miss Hughes, "I have learned to produce my voice with such consummate ease that I am now enabled to put into my renditions all the warmth and nuances of interpretation of which my mind is capable." Miss Hughes will spend two weeks at her home before returning to work all summer with Baernstein-Regneas and has every prospect for a busy season.

Anne Griffiths, a Successful Pittsburgh Teacher.

Anne Griffiths, one of the successful vocal teachers of Pittsburgh, directed the performances of the operetta, "The Egyptian Princess," given May 19 and 23 at the Rittenhouse in Pittsburgh by the Choral Class of the Winchester School. The libretto is by Jeanie Winton Rosse and the music by Charles Vincent. Those taking part included Anne MacKie, Betty Totten, Geraldine West, Dorothy Noble, Madeline McClintock, Elizabeth Cupples, Mary Kebler, Rena Pixley, Eleanor Rogers, Esther Smith, Harriet Grier and Harriet Kelly. Samuel Beddoe, tenor

soloist of the Highland Avenue Presbyterian Church, Pittsburgh, is among the professionals studying with Miss Griffiths. This accomplished and capable teacher reports that this has been her best season.

Concerning Zerola's London Debut.

Nicola Zerola, who was one of the leading tenors with the late Manhattan Opera Company, achieved a triumph at Covent Garden, London, at his debut in the role of Radames. In their criticisms, the London papers compare him to Caruso and Tamagno. The appended criticisms are unanimously enthusiastic about this gifted singer:

But there is no need to hold the hand in regard to Mr. Zerola. In him Covent Garden has discovered a tenor of the Caruso type. To a voice of very robust character and ample range, which, be it said, its owner has no need whatever to force, since it easily fills Covent Garden auditorium, is joined a fine temperament and a good deal of the sense of dignity that not all the past exponents of Radames' role have shown. Mr. Zerola will be heard gladly again perhaps in "Otello."—London Daily Telegraph.

The new tenor, Signor Zerola, has a robust voice of excellent power and most agreeable quality; he is neither a Caruso nor a De Reske, but in the vigorous parts he is sure to make as great a success as he did on Saturday, when he was distinguished from most representatives of Radames also by his really picturesque costumes. He is a good actor and evidently a singer of experience.—London Times.

Signor Zerola, like Signor Caruso, is a Neapolitan and was born in 1876. His voice is extremely powerful in the upper register and many of his high notes are of exceptionally beautiful quality. He has a fine physique, but is not so tall as we had been led to believe. Signor Marcoux—a splendid, dignified Ramphis—towers nearly head and shoulders above him. At the outset Signor Zerola seemed a trifle nervous, which is scarcely matter for surprise, but he nevertheless won great applause and many recalls after "Celeste Aida." At present his experience of stage gesture appears to be rather slight, but Zerola will probably be a name to conjure with in the near future.—London Daily Mail.

A keenly interested audience was present for the express purpose of passing judgment upon Signor Zerola, the new Radames. Signor Zerola may be warmly congratulated on his London debut. The Italian tenor is the lucky possessor of a big resonant voice, the upper part of which suggests the power for which Tamagno was famous, while a certain velvet-like quality is not wanting in it. In addition, to singing finely—and without unbecoming effort—in the strenuous and declamatory portions of the music, he lost no opportunity of using a well-controlled legato, and in the beautiful final duet he brought to bear upon his effort a mezza voce which should be the envy of more than one successful artist. In short, Signor Zerola secured a triumph which was as complete as it was well deserved, and which more than bore out his exceptional credentials.—London Morning Advertiser.

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Mrs. H. H. A. Beach, the Celebrated Composer.

Mrs. H. H. A. Beach (Amy Marcy Cheney) was born in Henniker, N. H., September 5, 1867, of American parents, who in their turn were directly descended from some of the earliest colonial settlers. From the same ancestry came William Larned Marcy, who was successively Governor of New York, United States Senator, Secretary of War, and Secretary of State; Randolph Barnes Marcy, Inspector General, U. S. A.; Charlotte Cushman, the eminent tragedienne, and Major General Dearborn, of Revolutionary fame. Mrs. Beach's musical inheritance is the natural sequence of the great love for and devotion to music by her mother, a rarely gifted singer and pianist, while her strong taste for the scholastic and mathematical side of her art is a direct gift from the paternal side of the family. From earliest childhood Mrs. Beach displayed her unusual musical gifts by the marvelous feats of a memory which allowed nothing to escape it after a first hearing; by the rare gift of absolute pitch, and by a passionate devotion to her music which made it a most dreadful punishment to be deprived of the daily practice of the beloved piano. She first began to play when only four years of age and from that time her daily access to the piano led her to make constant endeavors at composing and improvising. Neither had she any difficulty in making transpositions at will and her musical writing was found to be instinctively correct even before she had taken any theoretical instruction. When six years old her mother began giving her regular lessons and at seven years she made a limited number of public appearances, playing works of Beethoven, Chopin and others, besides introducing a waltz of her own composing.

When she was eight years old Mrs. Beach's parents settled in Boston, where a general educational course was added to her musical studies. The precocious development of her genius, however, impelled them to seek advice from the best known musical educators in the country as to the most judicious course necessary in the pursuit of her future instruction, and all were unanimous in the opinion after hearing her that she was then qualified to enter any conservatory in Europe. Her parents, however, wisely decided to keep her at home to complete the general education, first, combining with it such musical instruction as could be gained without sacrificing the greater necessity at the time.

An interesting fact connected with Mrs. Beach's possession of absolute pitch was the contribution she made to ornithological science by her record of California lark songs. These were secured by the late Professor Sill, who took the child into the fields where she could hear and register on paper the songs as they were sung. From that time Mrs. Beach has continued these observations

wherever and whenever it has been possible for her to hear the singing of birds and thus has gathered a volume of bird melodies representing many of our native songsters. At this time, too, she was no less successful in her school studies, wherein she easily excelled in the natural sciences as well as in the languages, her sensitive musical ear being of great assistance in the latter study. While the school work occupied a large share of her time, the course in piano instruction so well begun by her mother was continued by eminent instructors. During this time, too, she studied systematically everything pertaining to the theoretical side of her art, taking the course in instrumentation by herself for several years and translating the treatises of Berlioz and Gaevert to assist her still further in the intelligent pursuit of this study.

At the age of sixteen the gifted girl made her first public appearance in Boston as a pianist, playing the Moscheles G minor concerto with orchestra and the Chopin E flat rondo as a solo. On that occasion the aged widow of Moscheles, having heard of the remarkable young girl's work, sent her a most cordial letter of congratulation which also gave several very interesting facts about the concerto as well as other compositions of her famous husband. During the ensuing winter she gave several recitals and at the age of seventeen played the Chopin F minor concerto with the Boston Symphony Orchestra under Wilhelm Gericke, and the Mendelssohn D minor concerto with the Theodore Thomas Orchestra. Since then Mrs. Beach has appeared at concerts and given recitals in Boston, New York, Philadelphia, Chicago, Brooklyn and various other cities nearly every season, the programs of some of these concerts consisting of her own works entirely. With the Boston Symphony Orchestra she has played concertos by Beethoven, Mozart, Chopin, Saint-Saëns and herself, under Gericke, Nikisch and Paur. In December, 1885, she married Dr. Beach, who is no less well known in his own sphere of activity than his gifted wife is in hers, and as their married life has been ideal in all respects, a word or two about the eminent surgeon will not come amiss.

Dr. Beach began his medical career in hospital life during the Civil War while yet a student at Harvard. At the close of the war he received an appointment in the Massachusetts General Hospital where, after many years of service, the post of consulting surgeon was tendered him, which he still holds. He also taught anatomy during the long period he served as demonstrator in the Medical Faculty of Harvard University, and later he took the post of lecturer and instructor of surgery in that institution. During his early professional life he was assistant editor of the Boston Medical and Surgical Journal and later he published many papers relative to

the science and art of medicine and surgery. Dr. Beach's manifold activities in medical circles and societies have also brought him into active contact with the leaders in all walks of life whose friendship and confidence he has enjoyed to the utmost. As Dr. Beach says, in speaking of his gifted wife, he blesses his deep love for and knowledge of the divine art of music which led him to take an active interest in the early musical development of the little maid whose friendship finally ripened into the affection that made them one in the highest sense of that much misused word.

Much has been written of Mrs. Beach's compositions in an analytical and explanatory way, but her works may be explained only in so far as their tremendous success gives the keynote of the whole matter to a musical public seeking the best in the varied forms of a musical creativeness which extends from the simple song forms to the more elaborate expression of choral, orchestral and chamber music. As a general summing up, however, her particular gifts may be found to lie in a spontaneity of inspiration which brings to the subject matter in hand a freshness and originality that stamps each composition an individual masterpiece in its own way. This apparently inexhaustible fount is aided by a thorough knowledge of the craftsmanship of her art together with a love and reverence for the work, which, added to the highest aspirations and ideals, makes a complete setting for her wonderful God given gift.

A complete list of Mrs. Beach's compositions does not, of course, include the poems of praise she has received from all over the world, where they have been performed by the largest orchestras, organizations and soloists. The criticisms of these works in the different languages, however, are an eloquent tribute to the esteem in which our great countrywoman is held. Many other honors have fallen to the share of this gifted woman aside from all else and of these she prizes very highly the invitation received from the French Government in the summer of 1900 to contribute her photograph and an autographed specimen of her composition to be placed on exhibition in the library of the Paris Opera House among the works of contemporaneous and dead composers. As far back as 1891 also, the news came from Sweden that a group of her songs having been given at one of the concerts in the Royal Palace, the king not only expressed a deep interest in all the compositions written by Mrs. Beach, but praised most particularly her great mass in E flat, with which he seemed thoroughly familiar.

From Germany also came the cordial invitation to become a member of the International Committee of Honorary Patrons on the occasion of the unveiling of the monument to Richard Wagner which took place several years ago in Berlin under the personal supervision of the Emperor. The cry that no prophet is without honor save in his own country does not hold good in her case, for Mrs. Beach has been honored and recognized as a musical authority by eminent musicians and musical organizations throughout her native land. The Browning Society of Boston has acknowledged her works by an honorary

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membership and she has received beautiful tributes from many of our foremost poets in grateful acknowledgment of the lovely musical settings she gave to their poems. Of the many tributes showered upon her by the musical world, however, the homage she received while still a young girl, on the occasion of the first performance by the Handel and Hadyn Society of the aforementioned mass for chorus, soloists and orchestra under the leadership of the late Carl Zerrahn, is one she will always cherish. Not alone was the mass given a hearing under the most perfect conditions imaginable, but she was placed on the same program, as soloist in the piano part of Beethoven's "Choral Fantasy." At the conclusion of the concert the audience arose first out of mute respect to genius, and then thundered forth its applause, accompanied by ringing cheers until the modest little girl was nearly overwhelmed at this wonderful and unlooked for culmination of the evening's events. Just prior to the Chicago Exposition Mrs. Beach was invited by the executive board to write a composition for the dedication of the Woman's Building, which she created successfully in the form of a "Festival Jubilate" for chorus and orchestra. This was given a splendid performance under Theodore Thomas, receiving a second hearing later in New York. When the Trans-Mississippi Exposition was opened at Omaha, Nebraska, Mrs. Beach again was invited to compose the music for the "Song of Welcome," written for the dedicatory exercises. This was given a stirring hearing by a large chorus supported by a military band. And so it has been throughout, one honor leading to another, and all leaving her beautiful womanly nature as sweet and unspoiled as though she had not already completed the wonderful amount of splendid work which one less nobly gifted never could have accomplished in such a short space of life.

Today Mrs. Beach stands forth pre-eminently the great composer, and highly gifted pianist, while over and around her hangs the crown of beautiful womanhood, which, like a halo, illuminates all it touches to the highest ethical and artistic responsiveness.

GERTRUDE F. COWEN.

Florence Mulford at Music Study Club.

The final meeting of the season of the Music Study Club consisted of a song recital given by Florence Mulford, at the home of Mrs. Alice M. Switzer, 76 Verona Terrace, East Orange, N. J. Madame Mulford was in excellent voice and the many members and their guests were thoroughly appreciative of her art. "Der Lenz" (Hildach) had to be repeated and the aria from "Jeanne d'Arc" (Tchaikowsky) was added by request at the close of the regular program.

MUSICAL STOCKHOLM.

Stockholm, May 15, 1910.

The concert given April 29 by the Royal Opera Choir at the Church of Ostermalin assembled a great audience. Compositions by Bach, Schubert, Dennerberg, Grieg and Cherubini were heard, the solos being sung by Madames Claussen and Hesse, Mr. Morzinsky and Lejdstrom. The old opera conductor, Nordquist, was quite at his best.

Opera singers Svan Nybloun, tenor, and Ake Wallgren, baritone, will undertake a concert tour in Sweden during June.

Robert Beyer, of Berlin, every year gives a violin to the most promising young violinist at the Stockholm Academy of Music. This year Miss Ebba Johanson received the prize.

Theodore Roosevelt was greeted on his arrival in Stockholm by the choir of the Swedish-American Society, conducted by Mr. Assar. Among the songs I noticed "America, my Country" and "Vart Land." On Sunday, May 8, the Stockholmian Student Choir serenaded Mr. Roosevelt before the American Legation with several songs.

Some artist pupils sang last week at the studio of Mr. Oscar Lomberg and did well in duos from "Aida" and "Il Trovatore." They were Ragnhild Bjorklund, soprano; Luisa Colma, mezzo, and Augustin Kock, baritone. Among the audience were the new opera director, Count von Stedingk, Count von Rosen, Mr. Key and others.

May 12 was chosen for the premiere of Leo Blech's "Versiegelt" at the Royal Opera House of Stockholm. It was well received. Mr. Oscar made a splendid Gertrud and Mr. Stiebel a very comic Lampe. This young actor is a genuine opera buffo, so seldom heard. "Versiegelt" was followed by a little Swedish legend by Söderman and a ballet by Lobisch. The following artists were engaged by the Royal Opera for next season: Sopranos, Bartels, Hogberg, Lizell, Lykseth, Hesse, Hulting, Horn Dahl, Karlsson, Lindgren, Ljunander, Oscar, Osborne; mezzos, Claussen, Jahnke, Edstrom; tenors, Bröderman, Ericson, Kirchner (from Vienna), Lemnartson, Manin, Pogany (from Vienna), Stockman, Standberg; baritones and basses, Heron, Forsell, Grafstrom, Mandel, Sjöberg, Stiebel, Stromberg, Svedelius, Oscar and Wallgren; conductors, Armas Järnefeldt, Signor Moranzoni (from Milan); regisseurs, Goldberg (from Colmar), and André (of Stockholm). In the above list there are but five newcomers. They occupy important places, so it is to be

hoped that the board of directors has chosen the best we may receive in a country, where the very great salaries are not to be found. It will surely be difficult for the new regisseur, a German, as his language is not generally known on our stage. Mr. Goldberg, who arrived yesterday in Stockholm, has already commenced to study Swedish, and the tenors will also do so.

In conclusion a true anecdote. Some time ago a letter arrived at Stockholm addressed to "Mrs. S. Arnoldson-Fish, of Stockholm, Sweden." At the postoffice they began to wonder who could be "Mrs. Arnoldson" and where to find her? (You see, they are not very much interested in music at the postoffice). One of the officials was very proud of his German, so he said "Arnoldson is the name of the lady. Then 'Fischhof' must be the place to find her. As we have here in Stockholm a place named 'Fisch-Hof,' our fish market, where old women sell fish, 'Mrs. Arnoldson' must be one of them. Accordingly the letter went to the 'Fisch-Hof,' but in vain. However, an overseer there heard of the strange mistake. He exclaimed pathetically: "The savages of the South Sea Islands know of the singer Sigrid Arnoldson, but our Stockholm postoffice does not. Oh, Fame, where is thy recompense." Then the art loving fish inspector re-addressed the letter correctly. L. UPLING.

Gadski's 1910-11 Plans.

Johanna Gadski's concert tour next season will keep this prima donna employed, practically without a break, from her arrival early in October until the latter part of December, when she sings in opera in Chicago. Beginning with the Toronto Symphony Orchestra October 6, Madame Gadski will start for the Pacific Coast, singing a series of important engagements en route. After visiting the principal cities of the Northwest, she will go to San Francisco and Southern California. She will be heard again in concert up to the middle of February, when her season at the Metropolitan Opera House begins. Loudon Charlton reports that Madame Gadski's bookings are rapidly being made, including appearances with the leading symphony orchestras throughout the country.

Florio Pupil Sings on Steamer.

Tommaso Egani, a pupil of M. Elfert Florio, has reached Naples. He reports a pleasant trip and says that a very successful concert was given on board the steamer Duca di Genova. The audience was composed almost entirely of Italians who were very enthusiastic. Mr. Egani will give a concert in Naples before departing upon a tour of Italy which he is now contemplating before the opening of the regular opera season.

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DRESDEN BUREAU OF THE MUSICAL COURIER.
EISENSTUCKSTR. 16, May 7, 1910.

There has been decidedly no event in the musical world this season which excited so much general thought and comment, or more astonishment at the phenomenal results attained as the demonstration of Dalcroze's method for development of rhythmical feeling in music and the dance, in his so called "School for Musical and Rhythmical Gymnastics" in the Vereinshaus April 25, as also the matinee given in the same place the day previous, at which the whole musical world of Dresden was present, including those in the highest positions here. What Professor Dalcroze offered as proofs of the efficacy of his teaching borders on the phenomenal. The sense of metre, the sense of rhythm, the sense for the plastic and of statics has been developed to the very highest degree, apparently, as shown in the various exercises for marching, dancing, etc. Then the study of the relations between the plastic and musical as relates to phrasing and nuance or expression of the emotions, according to a given improvisation never before heard by the pupils, and the accompanying development of the ear, and sense of hearing, showed even more marvellous results. What these young children can show in the way of absolute pitch, of singing and reading at sight, even of a figured bass, and that in a minor key, might be envied by the greatest musician. All agreed that this reading and singing at sight of a theme never heard before, with figured bass, was the most wonderful thing ever witnessed here in this line. Then these young girls directed in wholly impromptu fashion an improvised theme or "Satz," each in

her own sense of its musical interpretation, and this might well prove an object lesson to old and experienced directors. Other demonstrations of the so called "New Musical and Plastic Art" only tended further to astonish the audience and its enthusiasm rose to the highest pitch. Professor Dalcroze thinks that this musical development should be made obligatory in the schools to a greater or lesser extent and we understand that he has received a most pressing invitation to open or found a school in Dresden such as he has founded in Geneva where he is said to have 300 pupils. (The seven young girls he introduced here range in age from 10 to 18 years.) This school may be opened in Hellerau if arrangements can be made to induce Professor Dalcroze to remain here. In our opinion it is "a consummation devoutly to be wished." What a boon to all music teachers, who feel the burden of teaching pupils who have never learned to think and rebel at being forced to do so! This teaching would prove a revolution against the mechanical and parrot like manner of school girls and boys, who wish only to play a given instrument. Whether they understand what they are doing and play with the spirit and understanding as well as with the fingers—why that is "Nebensache!" That this method of Professor Dalcroze may become known and prevalent is or should be the wish of all weary teachers of the musical and unmusical!

The Beethoven evening of Prof. Bertrand Roth and Dr. Wolfgang Bulau proved to be one of the most delightful musical treats of the season. Professor Roth again demonstrated how wholly he is called to be an interpreter of Beethoven. Perhaps more than any other he has the true distinctive Beethoven technic, as explained by Adolf Bernhard Marx in his work on "Beethoven's Piano Works." The works chosen were the "Kreutzer" sonata; also the sonata in C major, op. 2, No. 3, dedicated to Haydn, for piano and violin. How reverently and with what loving care and pains every note of these works was handled by Professor Roth! Dr. Bulau demonstrated once more what a refined and skillful artist he is; only I find that for the concert hall his tone could be a little larger and more resonant, and I believe that in this respect nearly all the critics agree. Nevertheless the ensemble work proved a veritable delight and all listened "gespannt." Professor Roth closed the program with a

most impressive interpretation of the sonata in D minor, op. 31, No. 2, in which Beethoven puts that startling question to face and then answers it so beautifully and hopefully. This was the masterpiece of the evening and at the close the professor was recalled time and again.

Professor Roth's last "Salon" for the season was a fine Schumann celebration. For this, Professor Roth had prepared most carefully a performance of the famous "Etudes Symphoniques," which he gave a remarkably clear and refined rendition. Fräulein Luise Ottermann then sang with inexpressible pathos and feeling the lieder cyclus, "Frauenliebe und Leben" and succeeded in moving deeply all present. To this touching effect Professor Roth contributed in no small degree, by his sympathetic accompaniment, which was one of the most perfect things I remember to have heard from him. This salon, however, was in reality the occasion for a debut of the new Roth trio, formed by Professor Roth, Dr. Bulau and Johannes Smith, Fürstl, as cellist. The trio chosen was that of Schuman in D minor. Professor Roth's part shone forth brilliantly, and so for that matter, did that of Dr. Bulau, who is always at his best in the "Salon." If the cellist was not always in good form, this may be owing to the short time allowed him for the preparation of the work, when he is besides so arduously engaged in teaching and composing. No doubt by the autumn, when the new trio is to give concerts in other cities of Germany, the musicians as a body will have become a more united whole, and the ensemble will have gained enormously. With three such genuine artists it may confidently be predicted that a successful career will come to them. The salon was crowded to the doors and the artists received quite an ovation at the close.

At the Opera, Fräulein Tervani made her debut as Amneris in "Aida" and scored one of her most pronounced successes. The press generally lauded her histrionic talent, the power and significance of gestures, "Mimik," etc., as well as her appropriate toilettes. Her voice is a full, resonant organ of dark color and rich timbre, but some of her tones are too throaty to please every ear wholly. "Tosca" of Puccini has also been revived, and in this Fräulein Osten took the title role with so much power and individuality that it is likely to be

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reckoned among her best roles; it was pronounced a "Glanz-Leistung." Scheidemantel, too, while not quite equal to Perron in some respects, surpassed himself in others in the part of Scarpia, and I hear that the opera will now again be placed in the regular repertory. There is, I hear, to be new "Einstudring of Othello." A new "Traviata" cast, a few days ago, had Soot in the part of Germont, and Fräulein Siems in that of Violetta. This role she has clothed with an almost entirely new character and added to it a depth and power, a force and individuality never before attributed to the frail Violetta. To this interpretation Fräulein Siems' somewhat heavy but warm dramatic voice lends itself peculiarly well, and withal her attainments in coloratura render it still more remarkable as an artistic performance. Thus if Frau Boehm van Endert has given us a new Mignon, Fräulein Siems has shown us another Violetta with whom one is likely to feel far more sympathy, however misplaced orthodox correctness may regard it.

On account of the builders' strike the improvements and enlargements of the Opera House may have to be postponed, so that it is not certain the place will be closed June 1, as formerly announced.

Von Schuch's success at his Berlin concert, with Burian, is the cause of much self congratulation on the part of the Dresden musical public, the press giving the Berlin notices ample place in their columns. Also in the great May festival now being celebrated at Prague, an ovation was paid to members of the Dresden operatic corps, who under von Schuch's lead, performed "Electra" there, which is only another evidence of how our great orchestra and its genial leader, together with some of our best singers are appreciated abroad.

At the last symphony concert, the very youthful pianist, Ernst Lengyel von Bagota played with marvelous accuracy and repose the Rubinstein concerto in D minor. The chief interest of the program centered in the symphonic fantasia of Richard Strauss, "Aus Italien," which was given a wonderful performance by the Royal Cappella under Schuch's fine lead. The work, though in the earlier style of Strauss, is full of beauty and marked expressiveness.

Although a wide reputation extending over two hemispheres preceded Lhévinnes advent here, yet to the larger part of the Dresden public he is almost unknown. But the hall of the Palmengarten owing to the energies of his good impresario was almost filled on the evening of his recital, and the audience proved to be in a most receptive mood. The "Pastorale Variée" was done delightfully, while the Brahms sonata in F minor likewise received a very worthy treatment. It was one of his best numbers and at once won the hearty recognition of his hearers. Another of his most successful numbers was the Schulz-Evler arrangement of Strauss' "Blue Danube" waltz, which was a performance full of charm, elegance and technical skill. Lhévinne was rewarded at the close by storms of applause, to which he responded with a number of encores, among which was a really beautiful performance of Mendelssohn's "Auf Flügeln des Gesanges" and the octave etude of Chopin delivered with exceptional aplomb and bravura.

The meeting of the Ludwig Devrient Dramatic Club was the occasion not only of a pleasant reunion of dramatic artists and devotees of the drama, but also of the execution of a long program—almost too long—made up of selections for recitation, song and piano. The artists were Herr Wernow, who proved again his abilities as a Brahms and Beethoven player; Ed. Mann, the well known singing teacher of the Royal Conservatory, and Herr Hofschauspieler Jubelsky, of the Royal Theater, to whose recitations a large part of the program was devoted. Of these the most important was the "Hexenlied" of von Wildenbruch. A word should be devoted to his humorous selections taken from von Wolzogen and von Lilienkron, which quite carried the day for this artist and he was fairly overwhelmed with laurel wreaths and floral tributes. Particular mention should be made of the fine piano pieces of R. Bocquet, which were so ably executed by Wernow that the very fine "Fantasie au bord de la mer" had to be repeated. Indeed Bocquet could hardly wish for a better interpreter than Wernow. This last mentioned number was in fact a veritable tour de force while the "Waldstimmung" was most poetically rendered. Herr Wernow also received an immense laurel wreath and Bocquet was called out several times by the most enthusiastic applause. A supper and dance followed this very agreeable reunion.

Pupils' recitals are the main feature of the closing weeks of the season. On April 27, Fräulein E. Sievert, of the Dresden Conservatory, gave a large recital in the concert hall of the Exhibition Palace before a fairly large audience with the assistance of the Schützen-Kapelle,

under the direction of Arno Starcke. The program opened with Weber's "Freischütz" overture and a serenade for alto solo and women's chorus by Franz Schubert. Miss MacNutt sang an aria from "Samson and Delilah" of Saint-Saëns. Fräulein Indrischek an aria from "Freischütz;" Fräulein Alkovic lieder by Schumann; Fräulein Schär an aria from "Lohengrin." Then came a quartet of Möhring, sung by the Damen Dietrich Jentsch, Fleischer and Heuser. Fräulein Auerbach sang an aria from Mozart's "Titus"; Fräulein Jentsch, "Die Nachtigall," of Alabieff; Miss Amalsky, an American girl, sang an aria from "Aida," and Fräulein Fischer, an aria from "Rigoletto"; Fräulein Bossneck gave lieder of Wolf and Grieg, and then an aria from "Carmen" with the assistance of the tenor, Herr Hoffmann, and Frau Philipp sang an aria from the "Prophet." Of these singers those who seemed riper and more advanced were Frau Philipp, who was in really excellent form and sang with great power and finish, and Fräulein Bossneck, who has an exceptionally beautiful light soprano. After these would come Fräulein Jentsch and Miss Amalsky. We have always praised the fine method of Fräulein Sievert and consider that her pupils do her all honor, as well as the Conservatory. All were well received, Fräulein Sievert was presented with a large laurel wreath and was called out to acknowledge her thanks. The concert was for the benefit of a deserving pupil.

On the 30th of April Dr. Marc Günzburg, the well known pupil of Professor Sauer, gave a private pupils' recital in his own apartments. Dr. Günzburg has the singular honor of having the daughters of Professor



OLD RUSSIAN MUSICAL INSTRUMENT AND COSTUME.

Sauer as pupils. Fräulein Dolly Sauer played the variations in F major of Beethoven, and Fräulein Eva Sauer the "Liebestraum" of Liszt, the "Pierette" of Chaminade and the "Espanlaub" of Professor Sauer. These young artists show the inheritance of their father's talent that might be expected, at least to a certain degree. They proved an honor to him and to their teacher. Herr Walter Ziegler closed the program with the "Sonetto di Petrarca" and the thirteenth Hungarian rhapsody of Liszt. Other talented pupils were Nora Minameyer and Suse Kuchling.

On April 29 a large concert was given by the Ladies' Chorus of the Lehmann-Osten "Ehrlich's Musik-Schule," or the "Lehmann-Osten Chor," as it is called. This with the assistance of Fräulein Doris Walde (song, Frau Goerisch Medefind (recitation), Martha Berthold (piano soli), and the solo quartet of the Dresdner Lehrer-Gesangverein. Wilhelm Bormann accompanied on the harmonium; Paul Lehmann-Osten and Otto Müller-Schnauder were at the piano. Fräulein Walde rendered in her own delightful style and with her beautiful voice lieder of Schubert and Schumann; Fräulein Berthold, soli by Rachmaninoff, Wagner, Novacek, Chopin and Brahms; and Frau Goerisch-Medefind, selections by Ernst Starcke, Roderich and Presber, Rieg, Lingen and Dehmel. The two principal numbers of the program were the chorus "Palmsonntagmorgen" of Hiller, sung by the Lehmann-Osten Choir and Fräulein Walde, Herr Müller-Schnauder at the piano, and the "Requiem für Mignon" of Rubinstein from op. 91; this with the assistance of the choir boys of the Dreikönigskirche and the solo quartet of the Dresdner Gesangverein, Herr Kantor Bormann at the harmonium, and Herr Müller-Schnauder at the piano. This last especially was a powerful and effective number and showed much serious effort and fine achievement on the part of Lehmann-Osten Choir. The program was a

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long and comprehensive one, and beside the work just mentioned, there was much worthy of praise and of honorable mention. On the whole the choir and Director Lehmann-Osten ought to be well pleased and they deserve congratulations.

On May 2, H. M. Field gave a pupils' recital before a large audience, which quite filled the Saal of the Hotel du Nord. He had secured the assistance of pupils of Fräulein Gertrude Gliemann, the Fräuleins Brekke and Braunsdorf. The program opened with Mozart's concerto in E flat, for two pianos, first movement, which was really excellently played by Miss Killmaster and Fräulein Heyde, this proving to be one of the most successful numbers of the program. Gordon Langlois, who is exceptionally talented, played the "Consolation" in D flat and "Sposalizio" of Liszt. Fräulein Heyde gave a "prelude and fugue from the "Well Tempered Clavichord" and the "Etincelles" of Moszkowski. Though she was not so successful with these numbers, she redeemed herself with her finished performance of the Liszt "Rigoletto" fantasia, which was worthy of all praise. Perhaps the most pleasing talent of these good pupils is that of Gladys Siward, who gave with great maturity and much musical feeling as well as with surprising repose and security, the "Chant Polonais" of Chopin-Liszt and the "Troika Fahrt" of Tchaikowsky. Miss Killmaster was not so successful with the polonaise of "Eugene Onegin" (Tchaikowsky-Liszt), as she was with the "Sonetto del Petrarca" of Liszt, most artistically rendered. All the pupils represented careful and painstaking training and did great credit to the excellent pianism of their master. Fräulein Gliemann's pupils show much to commend their work and talent and were warmly received. This recital evidently won the sympathetic interest of all present.

On May 3, Professor Ed. Mann held his usual "Vortrags-Abend" in the Logenhausaal, when a large number of his pupils took part, some of whom are also pupils in the Conservatory. Emil Klinger undertook the accompaniment. Of these pupils, Mrs. Ford, from Cleveland, Ohio, contributed a large part, and has indeed been heard before in the American Church, in one of Mr. Williams' recitals, greatly to her advantage. She has a high soprano of somewhat dramatic character and of rich, pleasant timbre, as well as clear bell like tones. She sang in a terzett by Kreutzer for soprano, tenor and baritone, the Herrn Zapp and Rentsch doing the other parts. She sang further, duets by Cornelius and A. Henschel, with Herr Scheder, and then lieder of Schubert, Grieg and Brahms. Mrs. Ford has made enormous progress since her study with Herr Mann and with her talent and voice is an acquisition for any teacher. Other pupils on the program were the Herrn Lange, Klewitz, Gürtler, and Falck, also Fräulein Schlüter. I have often before had occasion to remark on the excellent school of Professor Mann and the great pains and interest he takes in his arduous task of teaching. The results he has achieved are better known with such famous pupils as Henry Uhl, Herrn Stock and Kipper, all of whom showed results of a higher order. Also these last pupils are worthy of honorable mention and the work in general must be commended highly. Compositions on the program were taken from Schubert, Mendelssohn, A. Thomas, H. Marschner, Leoncavallo, Meyerbeer, Verdi, Wagner, Lenz and Lortzing, beside the above mentioned.

On May 4, Frau Fleischer-Steche, a former pupil of Elizabeth Kaiser, of the Dresden Conservatory, gave a

large pupils' recital in the small Saal of the Logenhaus. Fräulein Hoffman assisted as accompanist. Frau Fleischer-Stecher opened and closed the program with the aria of Penelope, from Bruch's "Odysseus," and three lieder of Hugo Wolf. This artist-teacher has a dramatic voice of warm timbre and sings with genuine musical feeling, much temperament, and clear German diction. She has been moreover highly successful in her concert work and has won equally high encomiums from the press. Of noble aims and aspirations she deserves to find a place and welcome among all those interested in vocal pedagogy. The program showed a long list of pupils, among whom are the Damen Grete Münch, Margarete Reimer, Eleonore Beck, Gertrude Francke, Wally Stadler, Isi Heinicke, Käthe Am Ende, Gertrud Kürbiss, Lotte Kunath, Margaret Radtke and Gertrud Beck, pupil of Fräulein Kaiser. There were duets from Rubinstein and Delibes, three Volkslieder duets, of R. Becker; also lieder of Mendelssohn, Weber, Henschel, Fesca, C. Pretsch, Schubert, Löwe, Eulenburg, Bungert, A. Becker, G. Herrmann, Stange, Hildach, Schumann, Brahms, and Draeseke; further arias from Mozart's "Figaro's Hochzeit," Haydn's "Schöpfung" and Lortzing's "Waffenschmied." Frau Fleischer-Stecher's pupils show for the most part warmth and resonance of tone, clear head notes and serious effort toward musical expression, and toward reproducing the intentions of each composer. Moreover, they all show the earnest teaching and the high aim of their teacher. This artist deserves the warm support and encouragement of those interested in vocalism. That she has found many sympathetic listeners was evident in the good audience assembled on this occasion, and in the warm response her efforts and those of her pupils found from them.

A performance that attracted unusual attention and interest was the "Vortragsübung" of the pupils of Fräulein Luise Otterman, now of the Dresden Conservatory, and held in the small Saal of the Gewerbehau. Fräulein Otterman's great renown as an artist seems to guarantee of itself that things of a higher order may be expected. She certainly has some fine voices and talent above the ordinary. Among those who had reached the more advanced stage were Frau Schönberg, Frau Teschner, and Fräulein Kruse and Frau Kuntze. Also Frau Kranich showed some "bortragstalent" and warmth and animation. Fräulein Kruse has a voice of unusual sweetness with excellent middle voice, though her high notes are somewhat thin and of small carrying power. Her coloratura is accurate and smooth and her manner of interpretation is most pleasing. Frau Teschner carried everything before her, with her aria from Weber's "Freischütz" and Frau Schönberg was almost equally successful. Lillian Koriakin has a most beautiful voice. Fräulein Preusche, though evidently suffering from stage fright, showed also that she has a very lovely voice. Selections were taken from Schubert, Weber, Mozart, Haydn, Cornelius, Gluck, Scarlatti, Becker, Meyerbeer, Hugo Wolf, Draeseke and Holstein. Mention should not be omitted of Hanni Ber-

ger, who is from the Conservatory class, and shows very great promise. Especial praise is due to Lotta Tangel, for excellent accompaniments. The hall was filled to overflowing with a most enthusiastic audience.

The performance of Percy Sherwood's "Serenade" at Chemnitz, in one of the late symphony concerts there, was the subject of long and enthusiastic comments by the Chemnitz press on the following day. The work is described as of great freshness and beauty. Schillings has sent for it for inspection and also Kes. Malata is going to give it in Plauen next season. This work, which has everywhere had so much success, ought to be given a hearing in Dresden.

E. POTTER FRISSELL.

U. S. Kerr's Active Season.

Among the New York artists who have had a successful season, the name of U. S. Kerr must be mentioned. Mr.



U. S. KERR.

Kerr's entire season has been devoted to recital work, for which he is so eminently fitted. After each appearance Mr. Kerr has returned with gratifying press comments, and what is, perhaps, even more gratifying is the fact that Mr. Kerr has return engagements already booked for next season in nearly every town where he has appeared this season. The praise, applause, and satisfaction expressed

by his audiences clearly demonstrate the fact that the American public appreciates good music, for Mr. Kerr is the type of musician who disdains the "trashy" in music and who is true to his convictions, for on his programs only the best will be found.

At a recent appearance in Bridgeport, Conn., a man remarked that "Mr. Kerr's program is typical of himself. Strong, powerful, rugged, in fact I remarked on looking over his program. He dares do all that may become a man. Now that I have heard him I may add, his program becomes him."

A critic on the Warren, Pa., Evening Times said:

It is not too much to say that the recital by Mr. Kerr last night was one of the best ever heard in this city.

Mr. Kerr in the first place has a great personality and he came by it in the usual way, viz., in the school of long and trying experiences. From what school or teacher he is graduated matters little. Schools may give the preparation, but it is life that confers the finals.

Mr. Kerr has attained to the highest degree of the old Italian bel canto the writer has ever heard. He has resources for tone gradation, color and messa de voce unheard of by the majority of singers—yes, I mean concert artists. In the Handel number we heard a flexibility of tone, a subtleness of rhythm, a management of breath, and high tone placement, that is but rarely heard.

The ballad by Chadwick was another example of consummate art. Every number for that matter was moulded and retouched by the master hand of long and diligent study; a study that has been carried so far as to be at present practically automatic, i. e., every tone is so easily formed and colored that there seems to be no consciousness of effort.

Mr. Kerr is intensely dramatic, so when he deals with compositions of that type he is also in his element. He shows us the result of taking infinite pains and making continued effort along the line of a great art.

Mr. Kerr has studied with only teachers of renown, but his knowledge of artistic singing is attributed, by himself, largely to the efforts of the late Chas. R. Adams, the great operatic tenor, with whom he studied very diligently for five years. The recital in Troy, N. Y., June 30 closes the present season, after which Mr. and Mrs. Kerr will leave New York for Maine, where the month of July will be spent in golfing and fishing, which is Mr. Kerr's definition of a "perfect rest." The month of August will be spent at the Belle Terre Club, L. I.

Next season Mr. Kerr again will be assisted by Franz X. Mühlbauer, the eminent German pianist.

Alberto Jonás Pupil in London.

Tris de Cairns-Rego, the sixteen year old Australian girl, whose debut in Berlin was commented upon favorably by a number of foreign newspapers and by the German press, is to appear in London at the Crystal Palace, with orchestra, in the early days of June. She is a pupil of Alberto Jonás, of Berlin.

Prove It.

Los Angeles (Cal.) is a city which employs more musicians than even New York.—Mineral Wells (Texas) Independent.

Barré's opera "Leda," given recently at Monte Carlo, has been accepted for performance by the Berlin Comic Opera.



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MUSIC IN DES MOINES.

DES MOINES, Ia., May 23, 1910.

The testimonial concert given by some of the leading musicians of the city to Prof. M. M. Alsbury, on Friday evening, May 20, was well attended and thoroughly enjoyed. Mr. Alsbury received something of an ovation when he appeared upon the platform and the enthusiasm of the audience was apparent throughout the evening. In addition to a well balanced orchestra of fifty pieces, conducted by Mr. Alsbury, the following soloists assisted in rendering the excellent program: Mrs. J. S. Barnett (organist) and Harry B. Murrison (basso). Mr. Alsbury is a pioneer in the music field in Des Moines and this annual concert is a fitting tribute to the regard in which he is held by his fellow musicians.

James F. Roach will have charge of the choir of the First Baptist Church next year, beginning his work in September. Grace Jones-Jackson has been engaged as soprano soloist and Mrs. D. F. Givens as organist.

Mrs. Charles S. Hardy and her assistant teachers have announced the closing recitals of their successful year's work for the afternoons of June 4 and 5 and the evening of June 13. Mrs. Hardy has made for herself an enviable place in the music life of Des Moines, by her thorough mastery of her art and her ability to impart her knowledge and enthusiasm to her pupils.

Marie and Georgine Van Aaken, of the College of Music of Drake University, expect to sail on June 9 from Montreal, and will spend the summer traveling abroad, returning to take up their duties here about September 1.

Adah Harris is another local teacher who will spend her vacation this year in Europe. Miss Harris left Des Moines on May 25, but will spend some time in the East before sailing.

Elsie Lincoln and pupils have announced an informal musicale at the Y. W. C. A. parlors on the evening of May 27.

Dr. M. L. Bartlett has recently returned from New York, where he has been looking over the field with a view to engaging his talent for the second annual Coliseum festival next spring. It is reported that he has engaged Signor Bonci, and has in mind other artists of equal reputation, with whom contracts will be closed in the near future.

Arthur Lawton, of Chicago, one of the newly acquired piano teachers at Drake Conservatory of Music, will give a recital at Drake Auditorium on May 31, to which music lovers are eagerly looking forward.

At the sixth students' recital at Highland Park College of Music on Tuesday evening, May 24, Anna Craig gave a group of piano numbers in a most finished style. She has studied with Dean Nagel for several years and her work reflects much credit on teacher and pupil alike. She has

accepted a position as director of the piano department at the Perry (Ia.) Normal. Other students appearing on the recital program were Edna Young, Clifford Light, Russell Hughes, Anna Casey and Etta Wood.

Fernie Gordon, who has supervised the music of the Adel, Ia., schools the past year, left for that city yesterday, where she put on an operetta Friday evening.

The last meeting of the season of the Fortnightly Musical Club will be held on May 28. Officers will be elected for the following year and the program promises unusual interest in that each member of the club will appear. Mrs. C. W. Mennig is the farewell hostess, which insures a delightful social time as well.

Genevieve Wheat-Baal has returned to Des Moines after a very satisfactory concert appearance at Mitchell, South Dakota, with the Minneapolis Symphony Orchestra. Mr. Baal accompanied his wife on this trip.

CAROLINE YOUNG SMITH.

Bach Choir Draws Vast Audience.

On May 21 on the stage of the huge Greek Amphitheater at Berkeley Cal., the Bach Choir, under the direction



DR. J. FRED WOLLE.

of J. Fred Wolle, gave the "St. Matthew Passion" for the first time on the Pacific Coast, before an audience of 5,000.

The rendition required the services of some 700 persons, a main advent choir of 150 voices, an auxiliary choir

of 500 public school children, an orchestra of forty pieces and an organ. The soloists were: Soprano—Mrs. Orrin Kip McMurray, Alice J. Andrews, Frances Thoroughman and Mrs. Arthur E. Weed; tenor—Carl E. Anderson; bass—H. D. Mustard, H. J. Sattin, George Blacker and A. George.

Dr. Wolle and his forces were highly complimented, the press saying:

Bach's "passion" music was given such a production as its sublime character deserved, and again Dr. J. Fred Wolle, the director, displayed his scholarly understanding of the old master.

The choir had been splendidly trained. There was plenty of volume, every singer seeming to have confidence and enthusiasm. The unison was delightful, and in the matter of time the choir was remarkably precise. The excellence of the chorus singing, being unusual, was the notable feature of the day.

In the orchestra, with Hother Wismer as concert master, were many of the best musicians of the bay cities. With Dr. Wolle as conductor these musicians had thoroughly mastered the Bach composition, and their rendering of it was exceedingly inspiring.

All the soloists were good, singing with ability sufficient to justify Dr. Wolle in his rule of giving all the engagements to California singers.—San Francisco Examiner, May 22, 1910.

The music held throughout the unswerving interest of that vast audience. The beauty and sublimity of the work, which was presented in California for the first time, were impressed on every auditor. Dr. J. Fred Wolle's work had many features, and most of them were good.

The festival, in the main, was entirely gratifying to the many interested in the presentation here of the great classics of religious music.—San Francisco Chronicle, May 22, 1910.

Wolle made Bach afire with life and galvanic with emotive splendor. It is even inadequate to express the admiration that one must feel, who, loving music and what it stands for, sits before such an offering as yesterday afternoon provided in an ideal environment.

A refreshed 5,000 should feel personally under obligation to Wolle, who made yesterday possible, and to his singers, who made it gloriously vocal.—San Francisco Call, May 22, 1910.

Fritz Kreisler Sails on the Amerika.

Fritz Kreisler, the Austrian violinist, accompanied by Mrs. Kreisler, sailed from New York last Saturday on the steamer Amerika. The eminent artist closed recently the most extended tour he has made of this country. He played at seven concerts during the final weeks of the tour. The Kreislers are going direct to London, where Mr. Kreisler is to begin his summer season at an orchestral concert in Queen's Hall, June 13. He is to remain in London for June and a part of July. His engagements include musicales at the London homes of several rich Americans. Mr. Kreisler is also to play at the Cologne (Germany) music festival. The Kreislers have planned a unique vacation, which is to consist of a pedestrian tour through the Black Forest.

Hudson-Tollefsen Tour.

Walter R. Anderson announces a tour of the Tollefsen Trio and Caroline Hudson, the soprano, through the Middle West during October and November, 1910. Engagements have so far been booked in Ohio, Illinois, Indiana and North and South Dakota. Another tour will follow in Georgia, the Carolinas and other Southern States.

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SPECIALLY DEVOTED TO THE PIANO AND ORGAN INDUSTRY.
For Particulars apply to SATURDAY EXTRA DEPARTMENT.

If there are "popular" concerts, which are the un-
popular ones?

SPLendid comic opera material is to be found in
the gentle conflict now raging at Nicaragua.

We are beginning to love the music critics for the
many Strauss adherents they have made.

JUNE is the favorite month for brides and for
Mendelssohn's "Da—da—da—de, da—da—da—
—da."

OPERA salaries to be lowered? If that has been
accomplished by the merger, then the result will be
found ultimately to resemble the Pyrrhic victories
of ancient times.

"AN unofficial guess has it," says the New York
Evening Mail, "that the census will show 92,168,
234." That makes a job of it for the music teach-
ers when they send out their business cards in the
fall.

QUESTION from an insolent correspondent: "Is it
not true that THE MUSICAL COURIER sells its opin-
ions?" Yes, every week, and people buy them at
15 cents per single copy, \$5 per year domestic sub-
scription, and \$6, foreign.

THE music of "Trilby," the grand opera based
on Du Maurier's famous novel, is by Leslie Stuart,
composer of the famous "Floradora," next to "The
Merry Widow" and "El Capitan," the most suc-
cessful comic opera of several decades.

WE are told by the New York World that the
Sakai tribe of Malays blow flutes with their noses.
There is nothing wonderful in that. This town
boasts of several persons able to blow their noses
so that the blast sounds like a trombone.

EXPERIMENTS in fasting again are engaging sci-
entific attention at Garden City and other places.
After the net result of the investigations become
evident, we expect to see all former records broken
easily by the American composers among the com-
petitors.

"MUSIC TEACHER left \$537.028," says a sensa-
tional headline in the New York Press. The item
refers to the late Samuel S. Sanford, voluntary pro-
fessor of music at Yale University. Needless to
state, Mr. Sanford did not make his money at music
teaching. It was left him by his father, the founder
of one of the large American express companies.

ONE of our local dailies remarks impressively:
"Just 1,251 graduates stepped through the portals
of Columbia University this spring to fight the bat-
tle with the world. How many future Carnegies,
Morgans and Rockefellers are among them?" And
may we add, "How many Miltons, Beethovens,
Schillers, Rembrandts, Heines, and Richard
Strausses?"

ANDREAS DIPPEL arrived from Europe a few days
ago and intends to make a stay on this side of about
a fortnight, returning abroad after that to spend
the remainder of the summer in Europe, attending
to business details for Giulio Gatti-Casazza and the
allied interests presided over by the Metropolitan
Opera. Mr. Dippel gave out some statements for
publication which summed up the gist of operatic
tattle cabled from abroad during the past few
weeks. We are sorely afraid that the pre-season
trumpetings of impresarii do not carry the weight
they possessed in the pioneer American musical
days. Their valiant "announcements" in the sum-
mer usually precede lengthy "explanations" the next
spring. As for the public, it listens with a cynical
ear to managers' talk, and forms its opinions solely

by the music done and the manner of its presenta-
tion.

SIGNOR SCOTTI, an operatic baritone whose voice
is fading fast, revealed recently the fact that he has
had an offer—and a sensible one it is—to go into
legitimate drama. To a Chicago (Inter Ocean)
interviewer, the signor announced modestly: "Yes,
it is true that I have received the offer. I have been
pleaded with to save the drama in America from
total decay." Poor drama! Great Scotti!

MADAME TETRAZZINI, in a letter to the New
York daily press last week, confirms the report which
she sent THE MUSICAL COURIER a fortnight ago
(and published exclusively by us then) to the effect
that all announcements of her engagements at any
American opera house for next season were prema-
ture and utterly misleading. The diva has signed
no contract for 1910-11 and at the present moment
does not feel inclined to do so.

Now that this sphere has passed through or
around or between the comet's tail without any no-
ticeable damage to our little old globe, there is no
further excuse for stopping musical practice. Let
us all speed up and down the scales from now until
November and return to the tonal arena with tech-
nical ambition in plenty and a stock of newly mem-
orized masterpieces that will confound the most en-
vious of our professional colleagues.

A TAX on opera singers is suggested by the
Rochester Post Express. That well posted paper
declares: "They take immense sums of money out
of the country; why should they not contribute
something to the public treasury by way of recogni-
tion of the debt of gratitude which they owe to the
people who pay them better than any other in the
world?" The proposition seems sound enough, but
if ever it is put through, may heaven preserve us
from having to listen to the protesting screech of
the sweet voiced song birds on exaction of the first
payment.

BISHOP BURGESS, of Long Island, addressed the
annual convention in Garden City recently, and
said:

It has seemed to me for a long time that we are over-
loading our services with music. We have too many hymns
and the time taken up in repeating stanza after stanza,
without adding one new thought, or with long-drawn an-
thems, might better be employed in saying the disused
litany or reading the neglected epistle and gospel.

The Bishop's point of view is a correct one, espe-
cially in view of the infinite and inane stanza
repetitions now employed at most of the services.
The quality of the music performed at the majority
of churches is of such a nature that the congrega-
tions wish rather to hear less of it than more.

STATISTICS of the advance bookings for the Rich-
ard Strauss week in Munich have been published,
which show some curious data in regard to the
relative attendance expected from different cities.
Representatives from innumerable places, large and
small, in both hemispheres, are registered. From
New York there will be the same number of visi-
tors as from Frankfurt; St. Louis will send twice
as many as Wiesbaden; Zurich, five times as many
as London; Vienna, three times the number from
Berlin; Paris, three times the number from Dres-
den and Ostend; Brussels, forty-seven times as
many as Hamburg; Madrid, the same number as
Stuttgart; Bucharest, twice as many as Dantzic,
Bremen and Hanover; and from Lyons, Trieste,
Geneva, Graz and St. Gallen a number exceeding
that from Nuremberg and Weimar. Munich and
Vienna head the list, Zurich coming third. In spite
of these figures, however, German visitors will
form the great majority, as is shown by the heavy
bookings from the provincial towns, which, taken
all together, greatly exceed those of the large cities.



VARIATIONS

The Leipzig lexicographer, Gerber ("Neues Lexicon," 1814), says that "the antecedent beginnings of the present great concert at the new hall of the Gewandhaus" are to be found in the "Collegium Gellianum," which Caspar Ziegler "and several other scholars" founded in 1641 at Leipzig. Ziegler counted as a man who "understood how to combine music and poetry properly"—a sort of seventeenth century Wagner without operatic ambitions. A "Collegium Musicum" followed in 1688, Johann Kuhnau (later cantor at the Thomas Kirche) being one of its leading spirits. Georg Philipp Telemann, however, was the first active pioneer in establishing anything like an organized society for giving concerts in Leipzig. Telemann, twenty years old when he went to the University, soon revealed unusual talent as a composer, and the Burgomaster Romanus commissioned him to write a work every fortnight for the Thomas Kirche. The youthful enthusiast founded a successful "Collegium Musicum" among the students, wrote a number of operas for the Leipziger Theater, appeared himself in some of them, played the organ at the Neue Kirche, and in 1704 went to Sorau, where he became Kapellmeister to Count Erdmann von Promnitz. In spite of his early departure, Telemann's "Collegium Musicum" flourished for twenty years or more, and the sixty members used to meet for practice every Wednesday and Friday evenings from eight to ten o'clock—for all the world like any Männerchor in the year 1910. No less a personage than Johann Sebastian Bach led the society for a period of seven years, 1729-1736. Under him several festival concerts were given by his singers, one in 1733 to mark the birthday of the Queen, and one in 1734 to celebrate the coronation of August III. The cantatas and orchestral suites produced on those occasions all were by Bach. In 1746, two other organizations also made their bid for public patronage, and called themselves by the more flowery title of "Collegiorum Musicorum." One of them met at the "Drei Schwanen" tavern, and, besides being under the direction of the "Herren Kaufleute" (merchants), also advertised the "frequent appearance of great masters who are admired with much attention." There we seem to have the germ of the modern subscription concerts with celebrated soloists. It is to be noticed also that, much as in our own day, the concerts of 1746 were dependent for sinews of war not on the patronage of professional musicians, but on that of the dear, devoted, and much derided merchants. The year 1755 was marked by the first officially recognized appearance of that pest since grown to such formidable importance—the deadhead. His ticket read: "Frey Billet zum Concert in den Drey Schwanen in Leipzig für eine Person." Immediately thereafter, but for far different reasons, the Seven Years' War broke out, which interrupted the concerts and privileges of the deadheads until 1763.

Johann Adam Hiller led the "Drei Schwanen" concerts until he conceived the idea (prevalent in some quarters even now) that "the Germans can sing, too, if only they are shown how." He started

a school, and with his pupils and various instrumental amateurs soon was performing Handel's "Te Deum" and giving "Concerts spirituel" on religious holidays. In 1781 the performances were formally transferred to the newly built concert hall of the Gewandhaus. Some few years before, it should be remarked, printed appeals had been sent to the subscribers of the project (which embraced summer opera performances "without action") asking them to make up a guarantee fund, and reminding them that it would be a "reflection upon the city's culture and intellectual honor if the entertainments were allowed to cease for lack of necessary financial support." There is a strangely familiar sound to that argument! One of the "extra concerts" scheduled in 1776 was that of "young Zygmuntowsky, six years old, who will play sonatas on the violoncello and a rondo on the same instrument upside down." The orchestra consisted of twenty-seven players, there were four singers, and the program had this arrangement: Part I, a symphony, an aria, a concerto, and, alternately, a duet or instrumental quartet; Part II, a symphony, an aria, a chorus, a suite. Twenty-four concerts embraced the season's course. The complete subscription price was 10 Thaler. Programs and textbooks were delivered at the subscribers' homes the day before the concert, only the programs being charged for and the textbooks going free with the subscription.

Hiller received 400 Thaler per year for his services as leader, and the orchestral players were paid sums ranging from 12 groschens to 1 Thaler per concert. The first concert in the hall of the Gewandhaus took place November 25, 1781. The program consisted of works by Joseph Schmitt, Bach, E. W. Wolff, Sacchini, Reichardt, and Stamitz. Reports of the occasion mention that 500 persons were present and that the mythological ceiling decoration, painted by Oeser, "showed a Genius, holding a notebook inscribed with the name of Bach, who had restored good music." A Haydn symphony formed the feature of the second concert. Mozart, then very little known in North Germany, figured with a symphony on January 24, 1782. Hiller resigned in 1785 and left Leipzig, but returned in 1789 and "until the day of his death, June 16, 1804, was given free admission to all concerts at the Gewandhaus." Johann Gottfried Schicht succeeded Hiller, and engaged the singer, Costanza Alessandra Ottavia Valdesturla, at a salary of 500 Thaler. Later he married her. Madame Schicht held the post of soloist at the Gewandhaus for seventeen years, and thereafter their daughter (fourteen years old when she took the position) succeeded her mother. This domestic arrangement must seem even more suggestive to skeptical twentieth century music sharps when they read that Fräulein Schicht "never succeeded in pleasing the public." Campagnoli and Matthai represented the best of the violin talent in the orchestra, and a long line of Italian and German solo singers helped in the choral performances. Among the arias heard were several by a certain Caruso, earlier Italian composer.

"A symphony by Haydn," "An overture by Mozart," was the way the program usually announced its numbers until April 27, 1806, when the key of the compositions began to be printed. Mozart's "Abduction" and "Figaro" had a place in the Leipziger Theater repertory during the seasons 1784-85, but it was fully a dozen years later before his orchestral and other works became fairly familiar to the public of "Athens on the Pleisse."

Beethoven's name appeared for the first time on a Gewandhaus program in 1799, when Madame Schicht sang the "Ah, perfido" aria. The first symphony was heard there in 1801; the septet in 1802; second symphony, "Prometheus" overture, C minor piano concerto, 1804; "Eroica," 1807; fifth symphony and G major piano concerto, 1809. Rochlitz, a critic of that period, records a big success for the "Eroica" and a lesser one for the fifth symphony, whose scherzo "is impossible for a numerically large orchestra." A Mozart concert, "in memoriam," took place December 3, 1807. Mozart had been in Leipzig eighteen years before, when he gave a concert which "resulted badly," as he wrote to his wife. Schicht's best known pupils were Heinrich Marschner, of "Vampire" fame, and Carl Gottlieb Reissiger, the man of chamber music, and, by the way, of an opera named "Turandot." Johann Philipp Christian Schulz succeeded Schicht in the season of 1815-16, although he had served as his fellow conductor since 1810. Carl Maria von Weber played his E flat concerto, January 1, 1813, and received a fee of fifty-five Thaler and fifteen groschens. Beethoven's larger works had these premières: "Leonore" overture, No. 3, 1810; fourth symphony, 1811; E flat concerto, 1811; choral fantasy, 1813; sixth and seventh symphonies, 1816; eighth symphony, 1818; ninth symphony, 1826. Clementi led two of his symphonies, February, 1822. A C minor symphony of Mendelssohn, later published as opus 11, had a Leipzig hearing in 1827, and though it was successful, the composer never allowed the work to be performed again in that city. Under Schulz's direction, too, Concertmaster Louis Spohr's symphony No. 1, "dedicée à Messieurs les Directeurs du grand Concert à Leipzig," had its première at the Gewandhaus. Christian August Pohlenz followed Schulz as conductor, and reigned from 1827 to 1835. In 1829 there appeared "a very young Vienna pianist, who in a fantasy and variations by Moscheles showed commendable dexterity, especially in the left hand." His name was Stephen Heller. Kalkbrenner, Pixis, Herz and Thalberg figured constantly on the piano programs of the period. Clara Wieck (1833) played the finale of Chopin's E minor concerto, which the critic Fink polishes off with this simple phrase: "It is very difficult." On February 23, 1832, Wagner figures on the Gewandhaus program with "an overture." He was studying at the time under Cantor Weinlig. The Leipzig Allgemeine Musik Zeitung said that the youthful composer's work "gave much pleasure and showed intelligence, thought and skill, with successful striving in a worthy musical direction." Paganini turned up at Leipzig in 1829 for four concerts, but not at the Gewandhaus, owing to a conflict with the management. A passage in the Berlin Musikalische Zeitung (Leipzig letter) throws a characteristic sidelight on Paganini's alleged stinginess: "He allowed himself to be persuaded into charging two Thaler per ticket, instead of four, so that the poorer people were also enabled to hear the wonder of our time."

Mendelssohn, Gade and Hiller led the Gewandhaus concerts from 1835 to 1848. Schumann wrote that "none of Mendelssohn's contemporaries knew the symphonic literature as thoroughly as he did, and he was able to write down from memory anything he ever had conducted." (There is a new goal for those of our prima donna directors who merely

beat time without the score!) Ferdinand David, famous concertmaster of the Gewandhaus, joined Mendelssohn in some memorable sonata performances, notably those of Beethoven's "Kreutzer." The program of the first concert led by Mendelssohn embraced his overture "Meeresstille und glückliche Fahrt" and Beethoven's first symphony. On November 9, 1835, the conductor, Clara Wieck and Rakemann played the D minor concerto by Bach for three pianos—the first Bach music heard in the Gewandhaus hall, strange as that fact seems now. In the same year, all the Beethoven symphonies were done—his D major violin concerto had its Leipzig première under Mendelssohn, that pianist appeared in his own G minor piano concerto, conducted his "Melusine" overture, joined Moscheles in a performance of the latter's "Hommage à Handel," and introduced his own octet and "Songs Without Words." Altogether, an important winter for Leipzig and for the musical world in general. In 1836, Clara Wieck played "Three Etudes Symphoniques," op. 13, by Schumann, and did them with "especial love," as Finck relates. Mendelssohn's conducting of the Beethoven "Leonore" overture No. 3 led to such an ovation that the work had to be encored; he performed Handel's "Israel in Egypt"; played Beethoven's G major and E flat concertos; Bach's in D minor (unprinted at that time), and directed his "St. Paul," Beethoven's ninth symphony and William Sterndale Bennett's C minor concerto, with the composer at the piano. Lipinski and Döhler gave "extra" concerts at the Gewandhaus. The winter of 1837-38 witnessed Mendelssohn's appearance in the première of his new D minor piano concerto, recitals by Vieuxtemps and Henselt, and four "historical" concerts given by the Gewandhaus orchestra. Thalberg and Dreyschock made the 1838-39 season worth while with their rival performances. Bennett played his new F minor concerto—since gone with the other things of yesteryear. David, Mendelssohn, Prume, Camilla Pleyel, Ernst, Hiller, and Liszt were the soloists in the early Gewandhaus concerts of 1839-40. Schumann's first symphony, Bach's "St. Matthew's Passion," and another historical series were the chief events of 1840-41. The violinists Sivori, Lipinski, David, Ernst, Mendelssohn's second symphony and Gade's "Ossian" overture distinguished the season of 1841-42. In 1842-43, Berlioz was present at a "Walpurgisnacht" rehearsal, and two days later gave his own concert in Leipzig, attended by Mendelssohn. Schumann's B flat symphony, piano quintet, and A minor quartet had hearings. Gade's first symphony earned warm praise.

Bazzini, Pauline Viardot, and Joseph Joachim (then twelve years old) appeared during the summer of 1843. Mendelssohn accompanied the last named in a rondo by De Beriot. Hiller led in 1843-44, and introduced Reinecke, re-engaged Joachim (Ernst's "Otello" fantasia), led Schumann's "Paradise and Peri." In 1844-45, Mendelssohn came over from Berlin, and with David and Servais gave a remarkable reading of Beethoven's B flat trio. That winter, too, marked the première of Mendelssohn's violin concerto, played by David. Under Gade, Joachim appeared in the Beethoven concerto. That virtuoso joined in a quadruple performance of Maurer's "Concertante" for four violins. The other three players were Ernst, Bazzini, and David! In 1845-46, Mendelssohn and Gade alternated as conductors. Jenny Lind sang two of the great composer's songs and appeared with him in joint recital. Clara Schumann was soloist in the début of her husband's piano concerto. "Elijah" came to light in the summer of 1846, and had its première in England. On October 3, 1847, Mendelssohn heard his violin concerto played by Joachim at the Gewandhaus. It was the master's last visit there, for on November 4 he passed away. Leipzig, fully conscious of its irreparable loss, was

plunged into deepest mourning. The grief of many of the inhabitants was pathetic, and is authentically and movingly described in Grove's chapter on Mendelssohn. Aside from chamber music performances, and the compositions mentioned heretofore, Mendelssohn played at the Gewandhaus also his own "Capriccio brillante," B minor, Beethoven's C minor concerto, Mozart's C minor concerto, Beethoven's "Moonlight" sonata, Moscheles' "Pastoral" concerto, his own "Adagio and Rondo," "Rondo brillante," and "Serenade and allegro gioioso," Mozart's concerto for two pianos (with Hiller), Bach's "Chromatic Fantasia and Fugue," his own "Songs without Words," Schumann's andante and variations, for two pianos (with Clara Schumann), Beethoven's sonata, op. 111, etc. Litolf, Carl Mayer, Rubinstein, Schulhoff, and Willmers were some of the other pianists heard while Mendelssohn reigned as head of the Gewandhaus concerts.

From 1848 to 1860, Julius Rietz, Gade, and David were the conductors, but they did not succeed in lending to the concerts the same measure of glory which they had enjoyed under Felix the famous. Joachim acted as concertmaster for a year, without winning any added laurels in that capacity. Laub, Wieniawski, Lauterbach, Grützmacher, Piatti, and Davidoff were some of the unfamiliar string soloists heard from 1852 to 1859. In 1849 Liszt played his farewell at the Gewandhaus. Brahms turned up in 1855-56; Hans von Bülow and Louis Brassin in 1857-58. Reinecke led from 1860 to 1881. Eugen Gura, Schnorr von Carolsfeld, Salvatore Marchesi, Scaria, Julius Stockhausen, and Georg Henschel sang at the Gewandhaus representations under Reinecke. Leopold Auer's name appears in a program of 1863-64; Isidor Lotto, 1860-61; August Wilhelmj, 1862; Emil Sauret, 1875; Sarasate, 1876; Marsick, 1879; Jules de Swert, 1865-66; Bernhard Cossmann, 1870-71, and Robert Hausmann, 1874-75. Clara Schumann and Brahms each played the D minor piano concerto of the latter. Hallé, 1864-65; Leschetizky, 1871-72; Xaver Scharwenka, 1877-78; Saint-Saëns, 1865-66; Jaell, 1861-62; Carl Tausig, 1866-67; Wilhelmine Clauss, 1860-61; Mary Krebs, 1865-66; Erika Lie, 1871, were new luminaries in the pianistic heavens of Leipzig. Brahms' C minor symphony surprised that staid city in 1877, although the "German Requiem" and many other works by the jejune Johannes had been heard there previously. Symphonies popped up by Jadassohn, Volkmann, Rheinberger, Gernsheim, Svendsen, Goetz. Brassin played the Grieg piano concerto, in 1876. At the concert of Wendelin Weissheimer, November 1, 1862, Wagner led his own "Tannhäuser" and "Meistersinger" overtures, and Bülow played Liszt's A major concerto. The Neue Zeitschrift für Musik reports as follows about the foregoing evening: "On this evening, Richard Wagner trod the ground of Saxony for the first time since his banishment. The 'Meistersinger' Vorspiel opened the concert, and Wagner himself never before had heard it. After the number, a storm of enthusiasm broke loose, which did not abate until after Wagner had repeated his composition. In the same manner, the rejoicing seemed to be endless after the 'Tannhäuser' overture. The orchestra broke in with a fanfare; the entire audience was in an apparent delirium of delight." Wagner's symphony had been done at the Gewandhaus in 1833, his overture to "Die Feen" in 1834, the "Columbus" overture in 1835, to "Flying Dutchman" in 1855, to "Tannhäuser" in 1846, to "Tristan und Isolde" in 1874, to "Lohengrin" in 1835. None of the "Nibelungen" music was heard at the Gewandhaus before 1875. Other virtuosos whose strains sounded through those hallowed halls before 1881 were Hummel, Romberg, Henrietta Sonntag, Kalkbrenner, Pixis, de Beriot, Clara Novello, Ole Bull, the Milanollo sisters, De Kontski, Hans von Bronsart,

Carlotta Patti, Mathilde Marchesi, Remenyi, Zarzycki, and Miska Hauser.

Now let us leave Leipzig until June, 1981, when the next centenary review of the Gewandhaus concerts will appear in this column.

LEONARD LIEBLING.

MUSIC IN COLUMBIA.

COLUMBIA, Mo., June 2, 1910.

The season has closed with the commencement exercises at the two colleges, in each of which the musical department made an unusually creditable showing.

At Stephens College the series of seven graduating recitals has continued semi-weekly from April 30, each graduate rendering a complete program. At the commencement concert Henry Smart's cantata, "King Rene's Daughter," was presented by the college chorus, graduates of the vocal department taking the solo parts. At the junior recital appeared five advanced students in piano, three in voice and two in violin. At the regular commencement, Miss Ammermann sang a group of Clutsum's "Songs of the Desert"; Mr. Hoffman, Bullard's "Sword of Ferrara," and Misses Early, Cox and Bondurant a trio by Smart.

At Christian College the annual commencement concert presented a varied program of sixteen numbers, piano, vocal and violin. At the commencement exercises the College Glee Club gave two selections with excellent effect. The club recently gave an entire program, the selections being chosen with excellent judgment and finely interpreted. The graduates of the musical department were three in number.

Frieda Langendorff appeared in vocal recital recently and made a very favorable impression.

J. Emory Shaw, director of music at Christian College for the past five years, has resigned to found a conservatory at Paris, Tex., liberal guarantee and flattering inducements having been offered him by the Commercial Club of that city. Professor Shaw's record here is an excellent one, and all regret his decision to make a change. At the commencement exercises he was surprised by the presentation of a handsome gold watch as a testimonial of the regard in which he was held by students and faculty of the school.

Edward Vail McIntyre, of St. Louis, gave one of his unique organ recitals recently. It is a question which talent calls for greater admiration, his genius for enticing varied orchestral effects from a small instrument or the inimitable humor and originality of his remarks and stories with which he entertains his listeners between selections.

Costa's oratorio, "Eli," was presented by the choir of Calvary Episcopal Church, May 1, and repeated May 11, the latter presentation taking the form of a testimonial to the organist and choirmaster, Clarence A. Marshall. A neat sum was realized.

The Missouri State Music Teachers' Association will meet here the latter part of the month. Sessions will be held at the University of Missouri Auditorium.

Christian College will have an entirely new music faculty next year, and several important changes are contemplated at Stephens.

CLARENCE A. MARSHALL.

Duluth Festival Closes Brilliantly.

[By Telegraph.]

DULUTH, Minn., June 6, 1910.

Grand opera night—the last night of the festival—was, probably, the most successful of all the concerts. Not only did all the artists acquit themselves with great credit, but the orchestra showed itself in superb form, both in accompaniment work and orchestral selections. Mrs. Tewksbury fairly outdid herself in her solos and concerted work, and Middleton was never heard to better advantage. Duggan and Miss Bagby came in for their share of the applause. Probably the most enjoyable numbers were the trio from "Faust" and the bass solo (King's aria) with quartet from "Lohengrin." The voices of the quartet blended superbly and the singers were nobly sustained by Mr. Oberhoffer. It was, truly, a splendid climax to a long spring tour.

OSCAR HATCH HAWLEY.

Special Notice.

The American Musical Directory for 1910-11 will be ready for delivery on or about June 15. Orders should be addressed, American Musical Directory, 437 Fifth avenue, New York.



NOTICE TO PUBLISHERS.

This department is devoted to a review of old and new music publications, musical works, musical literary works and anything pertaining to the publishing of matters in music.

Only such publications and compositions will be reviewed as are deemed worthy of notice, and THE MUSICAL COURIER reserves to itself the privilege of rejection. It is also understood that any work or composition or book reviewed in this column relinquishes its copyright to any part or all of its parts so far as a review of the same can be applied. This does not mean that THE MUSICAL COURIER assumes or claims any interest in the copyrights; it merely means that we are not to be held for any infringement of copyright by handling copyright publications or works in this department.

Particular attention given works of American composers and their products.

WANTED: A BYRON.

When we express the fervid wish for a Byron redivivus we refer to his genius, of course, and not to the mortal and immoral man. We would not be so wicked as to put such a living example of the scapegoat and "friend of publicans and sinners" among the religiously minded and heroic little band of New York music critics. We would not blast their sweet innocence for all the gold of Ophir, Klondike, and the Bank of England. Byron was a bold, bad man, addicted to wine and women when not writing verses. Now in a Puritan city like New York, where virtue and modesty sit enthroned as twin goddesses of our piety, it would be a crime to let an ignorant like Byron get any nearer to us than Ellis Island. But even as the pearl grows in the unsightly oyster, and the rainbow springs from the stagnant pool, so do sparkling musical criticisms flow from the pen of Byron. Our native critics are not oysters, we are happy to say, though honesty compels us to add that they give us very few pearls. Neither are they stagnant pools from which the iridescent bow of beauty springs. The greater part of them resemble nothing so much as ornamental gold fish, darting hither and thither in the stream of music, shining now and then in the light that falls upon them from some sun of art.

BYRON AS A MUSIC CRITIC.

What would not Byron have written if he had had such performances as those of the Metropolitan and Manhattan Opera houses to review? He was writing of a wretched little traveling company in Turkey, and he describes the ladies thus:

The prima donna, though a little old,
And haggard with a dissipated life,
And subject, when the house was thin, to cold,
Had some good notes; and then the tenor's wife,
With no great voice, is pleasing to behold;
Last carnival she made a deal of strife
By carrying off Count Cesare Cicogna
From an old Roman princess at Bologna.

Note the happy and judicious mixture of music criticism and biographical detail. That is the kind of review that is called racy.

Then we come to the dancers and stage beauties. But we will pass them over and hasten to the purely musical parts of our author's remarks. How natural seems Byron's picture of the baritone! We all know him. We meet and hear him every season, and out of season, too, alas!

Our baritone, I almost had forgot,
A pretty lad, but bursting with conceit;
With graceful action, science not a jot,
A voice of no great compass, and not sweet,
He always is complaining of his lot—

Forsooth, scarce fit for ballads in the street.
In lovers' parts his passion more to breathe,
Having no heart to show, he shows his teeth.

This kind of criticism is called honest.

BYRON AT HIS BEST.

He fears not to wield a trenchant pen when occasion demands:

The tenor's voice is spoilt by affectation,
And for the bass, the beast can only bellow;
In fact, he had no singing education,
An ignorant, noteless, timeless, tuneless fellow.
And being the prima donna's near relation,
Who swore his voice was very rich and mellow,
They hired him, though to hear him you'd believe
An ass was practising recitative.

This is the kind of review that is called severe. It is the kind that appeals most strongly to all of us, for it is the kind we usually make to each other as we sit in the theater or concert hall. But it is not the kind we are accustomed to see in print. We offer it, however, for what it is worth. If some of our gentle critics would like to add a little gall to their pallid ink they can take these Byron examples to Chautauqua or Atlantic City and memorize them during the summer. We likewise advise a little study of music. Let them observe the simplicity of manner and the directness of the poet.

NOT AT ALL LIKE BYRON.

It is impossible to conceive of Byron writing thus, as is the manner of some of our encyclopedic critics in New York, who so often place in ridiculous juxtaposition, as a parrot does, the phrases they have learned by heart.

The basso on this occasion was hardly up to his usual level, though in some passages, perhaps, he may have reached as high a point of excellence as he had probably done before. His performance confirmed the opinion we had previously formed of him, that though in certain legato passages there was, possibly, a slight suggestion of staccato or portamento even, yet, on the whole we are inclined to think that the consensus of public opinion might be found opposed to certain nuances in the crescendo. With his ethical conception of the psychical, or, as it were, basic emotional utterance of the composer, we cannot affirm that we are wholly in agreement. For there is possibly lurking under those seemingly simple notes of the Schubertian lieder that metaphysical something, or nous, as the Greeks put it, which wrought such havoc among the Stoics of Athens and separated the disciples of Democritus from those of Pythagoras, or still more separates the philosophy of Plato from the uninformed Natural History of Aristotle. And we have the testimony of Bacon—not Roger Bacon the monk, who made such wonderful discoveries in science, considering the crudeness of the age in which he lived, for England was at that time, the thirteenth century, very far behind the Moors of Andalusia, especially in regard to geography, alchemy and altruistic cosmogony—but Francis Bacon, often erroneously styled Lord Bacon, his correct title being Francis Bacon, Lord Verulam, so called after the ancient Roman name of the modern town of St. Albans, England; we have, we repeat, his testimony that the Roman poet Varus and the Persian philosophic-lard, Omar Khayyam, differed in many minor points concerning the parallelism between fire and sidereal glow, such as is manifested in the via lacti, or milky way. And it is in this sense that we find certain deviations between the interpretations of the vocalist last night at the charity concert in Cooper Hall, and the vaguely expressed, though clearly felt, longing of the human soul to escape from the fleshy bars of its earthly prison house, which throbs in every cadenza of that well known piece by the late Sir Arthur Sullivan, called "The Lost Chord."

IRONICAL, THOUGH NOT BYRONICAL.

Does that sound like Byron? Does it sound like any respectably good writer? Yet it is the "hog-wash" that frequently parades as music criticism in New York. We invented it offhand, or rather com-

piled it from what we could remember of the names and phrases in the criticisms and books of our erudite but idea-less critics. We could go on turning out such drivel as that by the yard. But we sigh in vain for some one who can take up the mighty pen of him who wrote:

To hear him you'd believe
An ass was practising recitative.

OLIVER DITSON COMPANY, BOSTON, NEW YORK,
PHILADELPHIA.

"Lift Up Your Heads, O Ye Gates!" Sacred song.
Text from the Psalms, music by Antonio Secchi.

We are not told what the original text was to which the music was composed, but we feel certain it was not the selection herewith supplied. The arranger, W. A. F., is probably responsible for that. He has done his work satisfactorily, however, and the music of Secchi is suitably serious for a sacred song. There are a breadth and robustness about this song that will appeal to many who do not like sentimentalism and passion in church music. There is much to remind one of Handel in this Secchi music, especially the cadences, which might have been taken bodily from "The Messiah." We can certainly recommend this music, with its arrangement by W. A. F., and the added English text.

"We Lift Our Hearts to Thee." Sacred song.
Words by Teresa Strickland, music by Lily Strickland.

This song is constructed from first to last of conventional phrases which we have heard before in numberless cases. And the accompaniment is like a popular Mendelssohn "Song Without Words." But though the composer has nothing new to say, it does not follow that she is not sincere in what she says. It is evident from the easy flow of the melody and the unaffected manner of the emotional climaxes that she felt what she wrote and wrote what she felt. The song will therefore carry conviction to those who are not too critically musical. The words and the music are about on a par. It is a song that will please that great public which is above musical rubbish and below musical classics.

"Fair Lord Jesus." Sacred song. Words from the German, music by Bevier Smith.

"I Will Lift Up Mine Eyes." Sacred song. Words from the Psalms, music by Edwin H. Lemare.

We bracket these two songs together because they are both of the same order and merit. They are both written in that style so dear to organists, wherein the melody is merely one part in a complex polyphonic whole. The voice part is quite independent of the accompaniment, which could be played alone without the listener suspecting that it was an accompaniment to a song. The composition of this class of work demands a higher technic on the part of the writer than does the writing of the ordinary song for voice in which the accompaniment is only a support for the voice. This accompaniment in counterpoint does not merely sustain the voice. It competes with it in interest. It is therefore far less likely to become popular than the ordinary song is. This kind of writing is above all the kind most suitable for church music with organ accompaniment, but its merits are not so noticeable in the concert room with the accompaniment played on the piano.

"He That Dwelleth in the Secret Place." Sacred song. Words from the Psalms, music by William Arms Fisher.

This song differs from the two preceding in that there is less of the contrapuntal and more of the dramatic recitative in it. Apart from that it comes under the same classification. For it could only have been written by a good musician, and it will be far more effective with an organ accompaniment in church than with a piano in the concert room. This song ends with a strong dramatic climax that will make it attractive to the singers. On the whole, we think this song the best of all those sacred songs submitted to us by the Oliver Ditson Company for some time past. For it is not only effective vocally, but there is a distinction in the harmonies, and the accompaniment is admirably written.

ULRICO HOEPLI, MILANO.

"Ritmica Musicale," Alberto Tacchinardi.

This work of 250 pages on rhythm begins with the physical basis of vibrations and deals in turn with all the rhythm to be found in music. There are numerous examples from the works of all the great masters and many from the lesser composers. If it was a musical composition we should deal with it at greater length. But as it is an Italian text book it is therefore a "sealed book" to most of our readers.

Noi auguriamo al nostro collega musicista italiano tutto il successo che questo eccellente lavoro merita, e promet-

tiamo che, se gli editori ne paranno una traduzione in Inglese cosicché i lettori di questo giornale possano comprenderlo, noi ne daremo con piacere un' estesa revisione.

G. SCHIRMER, NEW YORK.

"Exercises in Elementary Counterpoint," by Percy Goetschius, Mus. Doc.

Such works as these cannot but help forward the cause of good musicianship among our students. It is no small matter to have robbed the study of counterpoint of some of its dreariness and to have made plain the stony path of that desert. For though an oasis awaits him who plods across those arid sands, yet the way is tedious and disheartening at best. We do not say that the ultimate oasis will be any the greener and more beautiful to the student who travels with Dr. Goetschius, than to the disciple of Cherubini, for instance, yet we are convinced that the journey across the wilderness will be more interesting. The old way of training a composer was to give him a long and elaborate course of harmony to begin with, so that his ear was familiar with all the chords and every progression. Then he was put to the study of counterpoint of the strictest kind, in which about ninety per cent. of the chords with which he was familiar and which he had learned to employ, were prohibited. He was compelled to forego all the wealth of harmony as well as to learn the principles of counterpoint. It was only when he had mastered the five species of strict counterpoint in two parts, followed by three part, four part, and usually five and six part counterpoint in which the various species were combined, which was followed by double and triple counterpoint, and then canon, that he was permitted to introduce some of the harmonies he had long ago banished when he began his study of counterpoint. By the time he had mastered fugue and had reached the stage of modern free counterpoint he found himself permitted and encouraged to use all the resources of harmony. The old method has the tendency of making a stiff and academic harmonist of a composer, and it also makes the study of strict counterpoint very dreary to the young and modern harmonist.

Now Dr. Goetschius holds that the young student should study the beginning of counterpoint concurrently with his first steps in harmony, and that the two studies should proceed together. The advantages of this method are that the pupil learns the proper use of the passing note, a use of which it is difficult to understand correctly from the study of harmony alone, and secondly he learns just sufficient harmony for each step of his course through counterpoint. Of course, by the time he is finished he is, or should be, the same musician he would have been had he studied in the old method. We must content ourselves with pointing out the two methods, without committing ourselves to the statement that one is better than the other. Many of the great composers were trained on the old method. Many of them had no systematic training at all. Like Topsy they "just grew." It is, in fact, impossible to prove which method is best as it is impossible to get a number of equally gifted students on whom to experiment. We cannot weigh out human brains like benzoate of soda and make an exact chemical test. But no doubt a teacher of Dr. Goetschius' experience finds more satisfactory results with one method than with another.

We certainly find this new "Elementary Counterpoint" very pleasant reading. Of course it is difficult for us to imagine ourselves back in those early days before we had waded through Cherubini, Ousley and Jadassohn, but it seems to us that Dr. Goetschius has made his theory book much clearer to the beginner than those other theories were to us in the "days that are no more." We admire not only the lucidity of our author, but his thoroughness and precision. It is of vastly more importance that an elementary work should be free from error than that an advanced work should be. For when a pupil has made some progress and is able to analyse the works of the great masters he begins to be able to think and judge for himself. But the beginner is helpless. He must rely entirely on the book and cannot defend himself from wrong or recognize the right.

We may remark in conclusion that the course of evolution is towards separation into special functions, and not into the combining of several functions in one. The old

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method of teaching harmony and counterpoint as separate and distinct is in reality a higher rung in the ladder of evolution than is the combining of those two studies into one theory. This is unimportant, however, if the newer method will make equally as good musicians as the old method, and make them with less vexation of spirit. The best of musicians can find pleasure and profit in reading this "Elementary Counterpoint," even though he has grown gray in the archaic chains of Albrechtsberger.

Merrill Piano School,

The commencement concert of the Merrill Piano School, Oklahoma City, took place May 20. Irma Golden Rouse was the only one in the graduate diploma class, but in the teachers' certificate class there were four, Florence Veal, Rosalind Sawyer, Kathryn O'Keefe and Ruth McCormack.

Three grandchildren of Schumann were in attendance at the recent Schumann centenary celebration in Munich.

Clarence Dickinson's New York Success.

Clarence Dickinson's extended reputation as composer, conductor and organist, gained during his Chicago activity, led to demand for his services in the metropolis. Last year he accepted the joint call of the Mendelssohn Glee Club and the Brick Presbyterian Church, and soon after his arrival that of conductor of the Bach Choir of Montclair and organist of Temple Beth-El. His work as conductor of the Mendelssohn Club has proved the most brilliant season of many years; the associate membership is filled, with a waiting list. The active membership (singers) includes many of the best male voices in New York, hence there are those who say the ensemble tone is very beautiful.

The Montclair Bach festival of recent date was pronounced most successful. The spirit of the works performed was brought out with spirited and dramatic chorus singing. Mr. Dickinson's experience as conductor has given him the knowledge and surety which win confidence. In Chicago, with the Musical Art Society, he gave first performances of many unique works, covering the compositions of early Italian to late Russian schools; the majority being for double, triple and quadruple chorus. At the Brick Presbyterian Church he has brought out unusual works for unaccompanied chorus, his choir being ideal for the purpose. It consists of the best solo artists obtainable, and in the second quartet is a Russian bass with the very powerful low voice characteristic of some of the men singers. The chorus is made up of picked voices, young, fresh and experienced. Nearly every service has included a capella works. Bach's "Christmas Oratorio" and "New Year's Cantata," "The Messiah" and many standard works have been heard. His work as organist at Temple Beth-El is with a small chorus of first class singers, with a brilliant organ for display as a virtuoso. The instrument at the Brick Church is being rebuilt, and next season he will give a series of historical recitals.

In Chicago Mr. Dickinson was conductor of the Musical Art Society, the Aurora Musical Club, the Bach Choir of Dubuque, Iowa; the English Opera Society; organist and choirmaster of St. James' P. E. Church, and of Kehilath Aushe Magrin Temple. Some of his former organ pupils (he no longer teaches) are doing good work; Palmer Christian has just received the signal honor of playing at one of the famous Motet Services in the Thomas Kirche, Leipzig, during the absence of the organist, Karl Straube. In composition Mr. Dickinson has written many new works for the Brick Church choir, and his organ pieces have found a prominent place on the programs of well known organists.

De Pasquali and Dalton-Baker to Sing at Ocean Grove.

These two eminent artists have been engaged by Tali Esen Morgan for a joint song recital at Ocean Grove on the occasion of the convention of the National Association of Organists. These artists being American and English respectively, the program will be an interesting one as some of the great arias and duets, dear to the heart of all lovers of oratorio, will be sung by two of the greatest exponents of this particular branch of music.

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CINCINNATI, Ohio, June 3, 1910.

With the vacation period only a few days off, the local colleges and schools of music are offering a most pleasing series of recitals by their more advanced pupils, the programs being made up of every feature of musical education of which the Cincinnati institutions boast, from solo performers in various lines to ambitious chorus and orchestral work. A gratifying feature in the various recitals this season is the introduction of pupils of different teachers into the same programs, thereby relieving the usual monotony of a recital that would otherwise consist of only one line of work, such as piano, or violin, or organ. While it is not claimed that this idea is new, it is certain that it has been indulged in more than ever this season, with the natural result of adding greatly to the interest and general enjoyment of the various programs offered.

The coming week promises to be a particularly noteworthy one among the local schools, as the graduation exercises of both the College of Music and the Conservatory of Music will be held, as well as a number of class recitals in which the more advanced pupils of various noted teachers will take part. It is announced at the College of Music that the largest graduation class of years will take part in the commencement exercises at Music Hall on Thursday night. There will be six graduates, while nineteen pupils will receive certificates. The announcement of the winners of the Springer medals and other distinctions will be made on the night of the commencement.

At the Conservatory there will be a gala week, consisting of four recitals given by the advanced pupils of Clara Baur, Frederic Shailer Evans, Theodor Bohlmann and Pier Adolfo Tirindelli. These will be followed on Friday night by the graduation exercises, while on Saturday the annual meeting of the alumni will take place. The annual alumni meeting this year will have an unusually full attendance, many of the non-resident alumni having arranged to be present.

The pupils of Albino Gorno, of the College of Music, appeared in a series of two piano recitals at the Odeon during the present week. On Tuesday evening Robert Brain, Louise Tewksbury, Lucile S. Brown, Myrtle Kershner, Susie M. Ferguson, Viola Wolter, Irma L. Chambers and Helen Sebel offered a series of compositions that were ambitious, and at the same time displayed to excellent advantage the talents of the young students. They were assisted by pupils of Harry Ern and Theodore Hahn. On Thursday night a most meritorious recital was given by Millie Newman, Edna Giunchigliani, Esther Bishop, Jess Muller, Anna Lea Rothier, Viola Wolter, Garnet Warren and Thomas Griselle.

Frederic Shailer Evans presented six gifted pupils in a piano recital at the Conservatory of Music on Wednesday evening. The entire program reflected credit upon the pedagogical gifts of Mr. Evans. The following numbers were given:

Concerto, B flat major.....	Mozart
Sonata (Pathétique), op. 13.....	Beethoven
Concerto, op. 15, C major.....	Beethoven
Theme and Variations, op. 142, B flat major.....	Schubert
Concerto, op. 40, D minor.....	Mendelssohn
Venetian Scenes, op. 44.....	Pirani
Gondolata.	
In San Marco.	
Last Night of the Carnival.	
Orchestral part to concertos on second piano.	

The first extensive performance of portions of the music of the romantic opera "Paoletta," which will be given in connection with the Ohio Valley Exposition next fall, was heard on Thursday evening at the residence of J. H. Varner, chairman of the committee having the operatic feature of the exposition in hand. Pietro Floridia, the composer, was at the piano, and was assisted vocally by

the Misses Fleischmann and Hoffman and the Messrs. Powell and Harrod. The audience of about thirty music lovers was frequently aroused to unbounded enthusiasm by the beauty and effectiveness of the score, while the efforts of the singers also called for much commendation. Signor Floridia will complete the music of the fourth act within a few days, and will have the opera fully scored some time before the beginning of rehearsals, which have been called for early next month. Bernice de Pasquali, who will sing the title role, was interviewed on the subject of the opera before she sailed from New York for Italy last week, and pronounced it a masterpiece.

The pupils of Louise Dotti, of the College Music, gave a miscellaneous recital at the Odeon on Wednesday evening. The program opened with two Rubinstein duets, sung by sixteen young ladies. Solo numbers by Grace Phillips, Ida Honnecker and Margaret Siewers followed. Hilda Sehl and Alma Beck then were heard in a Rossini duet. A series of three compositions, written for trios, was capitally sung by Hilda Sehl, Margaret Siewers and Neva Remde. They were accompanied by Prof. Louis Victor Saar, the composer. Solo numbers by Seldina Abraham, Janet Cormany, Alma Beck, Helen Sebel, Neva Remde, Anna von Unruh, Edna Swann and Ida Alvis Decker were also offered, the program concluding with a series of two quartets, sung by sixteen young ladies.

Chalmers Clifton, 1908, graduate of the Cincinnati Conservatory of Music, who has been achieving a widespread reputation as a young conductor of exceptional gifts through his activities in this capacity in the Harvard Orchestra, has been appointed musical director and conductor of the MacDowell Memorial Pageant to be given at Peterborough. Prof. C. P. Baker, of Harvard, is writing the pageant which will consist of twenty tableaux with alternate dialogue. Mr. Clifton spent five years in study in the Cincinnati Conservatory of Music before going to Harvard, where he now is in his sophomore year.

The pupils of Lillian Arkell Rixford, of the College of Music, will give an organ recital at the Odeon Saturday night. They will be assisted by Cecilia Hoffmann, soprano, a pupil of Douglass Powell. Those taking part in the program are: Nabel Dabney, Margaret Hagan, Irma Chambers, Marie Koehnken, Charles Young and Grace Chapman.

Clara Gregory Beidge, a talented pupil of Hugo Sederberg, gave an interesting recital at the Conservatory of Music recently. She was assisted by Vera Blood, a gifted young singer, pupil of Clara Baur.

Emil Knopke, cellist; Willibald Lehmann, voice, and Harry Rupert Carr, voice, have resigned from the faculty of the College of Music and will teach in other cities. Giacinto Gorno, a brother of Romeo and Albino Gorno, has been added to the vocal department of the college. It is expected that Emiliano Renaud, pianist, of Indianapolis, also will become a member of the College of Music faculty for the coming season.

The pupils of Tecla Vigna gave an interesting song recital in Assembly Hall on Wednesday. The program was most interesting and was enjoyed by a large audience of friends of the singers.

The commencement exercises of the Metropolitan College of Music will be held at the Odeon on June 14. The number of certificate and diploma candidates this year is the largest in the history of the college.

Conservatory of Music calendar for the week:

Monday evening, June 6—Piano recital by Gladys Shailer, pupil of Frederic Shailer Evans.	
Tuesday evening, June 7—Recital by Lulu Urnston, pupil of Clara Baur, and Walter Chapman, pupil of Theodor Bohlmann.	
Wednesday evening, June 8—Piano recital by pupils from the class of Frederic Shailer Evans.	
Thursday evening June 9—Recital by Henrietta Weill, violinist, pupil of Pier Adolfo Tirindelli, and Alma Crowden, pianist, pupil of Theodor Bohlmann.	
Friday evening, June 10—Graduation exercises.	
Saturday—Annual meeting of the alumni.	

C. H. ZUBER.

PITTSBURGH MUSIC.

PITTSBURGH, Pa., June 4, 1910.

One of the most interesting musical events of the week was the song recital and operatic concert given by Howard J. White, assisted by Emilie Cole Ulrich, soprano; Henrietta Bowlin, contralto; David Stephens, tenor, and William H. Oetting, accompanist. The recital took place at the Rittenhouse last Tuesday evening, and was attended by a large audience. Mr. White is a member of the Boston Opera Company and was heard with success the past season in connection with this company during

its period of opera at the Nixon Theater. Part one of the program was devoted to operatic selections and classic and modern songs given by Mr. White. Among the numbers were the following: "Stances de Nilakantha" from Delibes' "Lakme"; "The Horn" by Flegier; serenade from "Faust"; the "King's Prayer" from "Lohengrin," and a group of songs. Of these songs Mr. White was heard to the very best advantage in the "Faust" serenade; Flegier's "Horn," the Strauss and the Grieg songs. The serenade was given in a dramatic fashion, sardonically and satanically vivid and vocally good; the "Prayer" (save for the high tones, which Mr. White would do well to cultivate further) was dignified and full of intense feeling, while the others mentioned received an admirable handling. There is more color and warmth and more art in Mr. White's singing since he was last heard here. Constant study, sincerity and hard work are bringing him to the very front and his ultimate success on the operatic stage is safely assured. The opinions expressed above found added strength when Mr. White sang in the second part of the program. This part was devoted to the second act of "Faust," or, specifically, the "Garden Scene." Mrs. Ulrich suffered from a cold all week and it was brave of her to attempt the "Jewel Song" and "The King of Thule" besides the duets with Mr. Stephens. She acquitted herself in the most satisfactory manner. Her work at times was brilliant, and if her physical condition partially restrained her from the best she was capable of giving it did not in any way keep her hearers from frankly enjoying the style of her several numbers. Miss Bowlin as Siebel and Martha made one wish somehow that she would enter opera in earnest. She is temperamentally gifted, and made the most of all her numbers, thereby proving a large factor in the success of the evening. Mr. Stephens, whose singing has always been commented upon favorably in these columns, had a difficult task before him, difficult because of its unfamiliarity. It is utterly impossible to "get up" even a small portion of the role of Faust in a week or ten days' time. Considering all things, Mr. Stephens' work was remarkable. The duets went with tolerable freedom, though the solos were unfortunately unsuccessful. Had Mr. Stephens been given more time in the preparation of his task his work could not have been better. Mr. Oetting saved many a situation by his excellent work at the piano. He amply supported the singers and gave evidence of his musicianship in the handling of the score.

A sängerfest of Western Pennsylvania German singing societies will be held at Johnstown, Pa., on Tuesday and Wednesday next. Three concerts will be given. Adolph M. Foerster has been asked to conduct his chorus, "Sunday in May," a special selection by the Teutonia Society of this city, consisting of sixty-five men. The Philadelphia Männerchor, regarded as one of the best in this country, will contribute several works, as "special guest." A school children's chorus of five hundred voices will also participate. Carl Zulauf, bass, of this city, will sing a solo.

The Pittsburgh Conservatory, on Dithridge street, is holding its annual commencement exercises. Programs of especial merit and interest are being given. Thursday evening the violin students graduated. An attractive program was rendered by Nettie McLroy, assisted by Ruth Space and Goldie Hielman on Thursday evening. Tomorrow evening Katherine McGonnell will graduate, and Winifred Wheeler will assist at the piano. Tuesday evening the program will be given by Miss McLroy, Miss McGonnell, Miss Wise, Miss Haveknotte, Miss Reppert, Miss Lenkner, Mr. Belles, Mr. Wood and Mr. McCaw. Beveridge Webster is the director of the conservatory.

The following press notices refer to John Roberts' recent success in Morgantown, W. Va.:

The work of the baritone soloist, John R. Roberts, of Pittsburgh, was especially enjoyed by the music lovers and he was recalled many times.—New Dominion, Morgantown, W. Va., May 4, 1910.

Mr. Roberts won hearty applause and several encores. He has a wonderfully pleasing baritone voice, and his power of interpretation is above the average.—Post-Chronicle, Morgantown, W. Va., May 4, 1910.

Mr. Roberts possesses much versatility and proved to be at home and interesting in very different classes of songs. The singer deserves great credit for the delivery of Chadwick's "Allah," and particularly for the production of the aria from Mendelssohn's "Elijah."—Athenaeum, Morgantown, W. Va., May 7, 1910.

Elizabeth Davison of Wilksburg presented Jean Balph and Paul Moore in an artistic recital held last Friday evening at the Wilksburg Bank Hall. Compositions of Beethoven, Chopin, Schumann and Brahms were played by Miss Balph, while Mr. Moore sang artistically a group of songs by Verdi, Martini, Brahms and Schumann. Mr. Moore was accompanied by Georgiana Carpenter.

CHARLES W. CADMAN.

Ninth Guilmant Organ School Commencement.

Towering palms, beautiful music, a classic church edifice, a long procession of graduates, post-graduates and professors, and an audience of representative New Yorkers combined to make the ninth commencement of the Guilmant Organ School the most impressive in the history of the school. An admirer in speaking of William C. Carl, the musical director of this school, said to a number of friends at the exercises last Thursday night held in the "Old First" Presbyterian Church: "Many organists have done well, but Carl excels the most of them."

It must astonish musicians here and abroad when they are told that in New York City alone, twenty-two graduates of the Guilmant Organ School are filling positions, and ten of these one score and two, are women. When Mr. Carl started this school at 34 West Twelfth street, he wisely named it after his venerable mentor, Alexandre Guilmant, of France. From its inception the school attracted students from all parts of the country and the enrollment for the next year indicates that all records will be broken.

The commencement last Thursday night sent five more well equipped organists into the world and besides these five who received their diplomas, four past-graduates of the class of '09, assisted in the program. The singer of the evening was Andrea Sarto, formerly with the Metropolitan Opera Company, and now solo baritone at the "Old First" Church. The music for the night was presented in the following order:

Marche de la Symphonie Ariane.....Guilmant
Alice Gordon Don, Post-Graduate, '09.
Allegro Symphonique Concertant.....Faulkes
Olive F. McCready, '09.
Fugue in D major.....Bach
Eugene C. Morris, Post-Graduate, '09.
Allegro from the E flat Symphony.....Maquaire
Roy K. Falconer, Post-Graduate, '09.
Vocal, Aria from the Seasons.....Haydn
Andre Sarto.
Finale from the First Symphony.....Vierne
Berenice Haughton Manning, '10.
Adagio and Finale from the F minor Sonata.....Mendelssohn
Troll Rees, '10.
Introduction and Allegro (Sonata I).....Salome
Hubertine Elfrida Wilke, '10.
Invocation in B flat.....Guilmant
Toccata in E minor.....Callaerts
Isabel Rose Arnold, Post-Graduate, '10.
Allegro from the G minor Symphony.....M. Wisor
John Standerwick, Post-Graduate, '10.
Presentation of the Class for Graduation.
William C. Carl, Director of the Guilmant Organ School.
Presentation of Diplomas.
Rev. James Alexander McCague, Assistant Pastor, Old First Church.

The players one and all did credit to their Alma Mater. The first thing that was made manifest was the

noble tone quality of the players, and their command of the mechanical parts of the fine instrument. Another characteristic in the performances disclosed the individual training, which seems to have endowed each student with the faculty for playing his and her numbers in accordance with the traditions and yet at the same time not wholly unmindful of personality which is a strong factor



WILLIAM C. CARL,
Director Guilmant Organ School.

in all art. It is evident that these accomplished young men and women are not going out into the world as mere echoes of their teacher. Mr. Carl is a master of organ technic and his pupils are thoroughly grounded in technic, but the musical and poetical features of the schooling are unquestioned. "Think, think," says this master to the young players and because of the noble influences under which they have been developed into artists, the Guilmant Organ School graduates are in demand when they go forth with the diplomas conferred by the school.

The audience assembled last week was most cordial in showing its approval of music and its interpretation. The

compositions, as usual, included contrast and the contrasts were well brought out in the renditions.

Mr. Sarto's noble voice is always heard with pleasure. He sang the Haydn aria with finish and beautiful phrasing and the distinct enunciation which is of highest educational importance. The singer was accompanied at the organ by Mr. Carl and such musical support is something which cannot fail to inspire every vocalist. The singing aroused a prolonged demonstration, and everybody relished the encore which followed (Schumann's "Two Grenadiers").

The young women players of the night were showered with flowers and later when they marched in the procession with the men to take part in the closing exercises at the chancel, their presence did much to enhance the charm of the evening. As the Rev. Dr. Duffield, pastor of the church, and one of the professors of the school, was ill, his place at the commencement was filled by the assistant pastor, the Rev. Mr. McGague. In the procession there were about forty graduates and teachers, all wearing the regulation college cap and gown.

After the benediction, a reception was held in the chapel adjoining the church. Mr. Carl had the assistance of his sister, Miss Carl, who, charmingly dressed in white, greeted each guest personally in her gracious manner. About two hundred attended the reception, at which students of the school and young men in the church helped the waiters to serve the refreshments. During the week a number of feasts and entertainments were given by members of the Alumni Association.

The faculty of the school includes: Organ department, William C. Carl, A. G. O. Theory department, Clement R. Gale, Mus. Bac., Oxon. Warren R. Hedden, Mus. Bac., F. A. G. O. Hymnology, Howard Duffield, D. D. Musical Form, Thomas Whitney Surette. Preparatory Work, Henry Seymour Schweitzer, A. G. O. Organ Tuning, Gustav Schlette, Organ Construction, Odell Organ Factory. Board of Examiners, Mark Andrews, F. A. G. O., Charles Whitney Coombs, A. G. O.

The Guilmant Alumni Association held its annual meeting last Friday afternoon, when the following officers were chosen: President, Eugene C. Morris, '08; first vice president, Mary Adelaide Liscom, '04; second vice president, Kate Estelle Anderson, '04; secretary, Harold Vincent Milligan, '08; treasurer, Henry Seymour Schweitzer, '03. After the meeting Mr. Carl, the graduates and other members of the Alumni Association attended the annual dinner at the Café Martin and this was followed by a theater party at the Casino, where all enjoyed a performance of "The Mikado."

As stated in the opening chapters of this report, twenty-two organists educated at the Guilmant Organ School are holding positions in New York City. If Adelaide Kroeger, musical director of the Spring Street Presbyterian Church is counted, one more must be added, as Miss Kroeger is an organist and graduate of the school, al-



GUILMANT ORGAN SCHOOL. CLASS OF '10.

though at present she directs the music at this church, while Miss Searby, another graduate, is the regular organist.

Here is the complete list of Guilman alumni holding positions in New York, with the churches where they are engaged:

Harold Vincent Milligan, Rutgers Presbyterian Church.
Isabel Arnold, First Union Presbyterian.
T. Scott Godfrey Buhrmantu, Adams Memorial.
Henry Seymour Schweitzer, Christ English Lutheran, Brooklyn.
Frederick Schlieder, Collegiate Reformed, Fifth avenue and Forty-eighth street.
Jessie M. Comfort, Bedford Methodist Episcopal, assistant at Holy Communion.
Mary Adelaide Liscom, Fourth Presbyterian.
T. Bath Glasson, St. John's R. C., Brooklyn.
Mary Hendrix Gillies, assistant at Grace Church, Broadway and Tenth street.
Harry Oliver Hirt, Classon avenue Presbyterian, Brooklyn.
Herbert D. Hodgson, Puritan Congregational, Brooklyn.
Agnes M. Jaques, Holy Cross Mission.
G. Waring Stebbins, Emanuel Baptist, Brooklyn.
Mary J. Searby, Spring Street Presbyterian.
Adeline Kroeger, choir director, Spring Street Presbyterian.
Eugene C. Morris, Grace Presbyterian, Brooklyn.
Oscar Oschmann, St. John's Lutheran.
Troll Rees, Fort Washington Reformed.
John Standerwick, Morningside Presbyterian.
Maud Thompson, Park Avenue M. E.
Teresa Weber, Church of the Reformation, Brooklyn.
Mary E. Riker, Washington Avenue Presbyterian.
Harry E. Woodstock, All Angels'.

Mr. Carl will sail for Europe the end of June and while in France will pay his annual visit to his professor, Mr. Guilman, at Meudon. During Mr. Carl's absence, graduates of the Guilman School will preside at the organ in the "Old First" Presbyterian Church, throughout the summer. The school, now closed, will reopen October 11.

Weigester Recital.

A notable recital was given by pupils of Robert G. Weigester in his Carnegie Hall studios on Thursday evening, June 2. Those taking part were: Emma L. Henning, Marie Deknatel, Luella Stewart, Florence I. Lee, Elsie Myer, Mary Colohan, Bertha Wischusen, Mary Mitchell-tree, and Messrs. Harry M. Frazer, Edward D. Sinsabaugh, Edward F. Perkins and Marion Merris. Mr. Weigester closes his New York season June 15 and opens a six weeks' summer school at Lake Pontoosuc, near Pittsfield, Mass., on July 20, after which he will enjoy a well earned vacation.

Maud Allan Abroad.

Maud Allan, the classical dancer, sailed for London, Wednesday, June 1, on the steamer Mauretania.

Vienna will have a short season of Italian opera next month. Among the participants will be these artists, all well known in New York, Arimondi, Bassi, de Hidalgo, and Vigna, the conductor.



PHILADELPHIA, Pa., June 4, 1910.

Henry Hotz, basso, and May Ebrey Hotz, soprano, will not be allowed to disappear from the public eye during the summer. These artists already have been engaged to appear in a concert at a number of prominent summer resorts along the coast during the summer months. Mr. Hotz will be the bass soloist at the Ocean City Presbyterian Church during the month of August. Both Mr. and Mrs. Hotz have attracted much attention during the past year by their splendid singing and acting in opera at the Academy of Music.

The Philadelphia Musical Academy held its commencement exercises at Musical Fund Hall on June 4. A number of the standard concertos for violin and piano, as well as some solo numbers by Liszt, Chopin, Godard and Grieg were played by Mabel Slifer, Blanche Eynon, Elsa Samans, Mary Staake, Katherine Rowan, Bessie Hawthorne, Effie Leland, Isabel Ferris, Elizabeth Gest, and Rebecca Wellenbach, who was awarded a gold medal. The pupils' orchestra played a Mozart overture and a Rubinstein "Wedding Procession" most creditably.

Ellis Clark Hammann, the pianist, has had a fine season. Besides his appearances with the Treble Clef Club of Philadelphia recently, he also has played with the Hahn Quartet at concerts here. May 12, Mr. Hammann and Thaddeus Rich, the violinist, united in a recital at Lancaster, Pa. On the afternoon of the same day, Mr. Hammann himself gave a recital at Lititz, Pa. Another Pennsylvania engagement was at Bethlehem, where the pianist gave a concert with John Braun, on June 2. Mr. Hammann has secured his passage and will sail for Naples, June 21, on the steamer Hamburg. He will return in September.

The graduation exercises of the Combs Conservatory of Music took place at Musical Fund Hall on Tuesday evening. The music schools have a great advantage over every other kind of institution when graduation day is at hand, for the ordinary graduation is pretty sure to be uninteresting to anyone but the graduate, mother, and auntie. A first class musical program usually marks the

event in connection with a conservatory and a pleasant and profitable evening is assured all who attend. On Tuesday the Combs Conservatory Orchestra opened the exercises by playing Weber's "Oberon" overture in surprisingly fine style. The graduates taking part in the program were Alice Henry, Schumann piano concerto; Helen Hoopes, soprano solo from "Traviata," with orchestral accompaniment; Clarence Cox, Vieuxtemps' fantasie caprice for violin and orchestra; Anne Henry, Mendelssohn piano concerto, op. 25; Rachel Rogers, soprano solo from "La Regina di Saba," with orchestral accompaniment; Virginia Clegg, andante and polonaise for piano and orchestra, Chopin. The address was made by Dr. Hugh A. Clarke. Several charming numbers composed by Gilbert R. Combs, were played by the orchestra at the close of the address. The graduates were Virginia Clegg, Alice Henry, Anne Henry, Cora Bunn, William Nicholls, Clarence Cox, Ida Cosden, Helen Hoopes, Rachel Rogers, Mary Flanagan, Elnora Frantz, Adele Hudnut. Certificates were also awarded to Helen Branson, Clara Inniss, Anne Kelly, Anna Lordeman, Ellen Morgan, Sara Righter, Katherine Siegler, Marian Skillman, Ida Skinner, Virginia Snyder, Anna Womer, Elsie Barkley, Mary Brandt, Anne Grumley, Helen McCandless, Lillian Ross, Joseph Stief.

Mrs. Phillips-Jenkins' School of Singing gave its annual concert in the Broad Street Theater on May 31. The program contained the second act of "Martha," as well as a number of choruses, quartets, and solos in French, English and German. After the concert teacher and pupils received their friends in an informal way on the stage.

An interesting recital was given at the Leefson-Hille Conservatory on Saturday evening by Elsie McKenrick, violin (pupil of Mr. Leman), and Elizabeth Harrison and Emily Muench, pianists (pupils of Maurits Leefson). On the program were Handel's A major sonata for violin and piano, allegro brillante for violin by "en Have, Hungarian Rhapsody, Gustav Hille, and tarantelle, Scharwenka, for piano.

A recital was given at Channing Hall on Thursday evening by Edith Griffith, pianist, and Edward H. Smith. Mr. Smith sang Massenet's "Elegie," "Two Brown Eyes," Grieg; and "The Night Has a Thousand Eyes," Nicholas Dauty. Miss Griffith's numbers included a brilliant concert-stucke in G minor by Mendelssohn, "Traumerel," Richard Strauss; nocturne, Grieg, and valse caprice, by Genere Karganoff.

Pupils of William Hatton Green gave a recital at West Chester on Monday evening. Those taking part were Arthur Howell Wilson, who played an "Arabesque" of Debussy's with great finish, Marion Smedley, Ruth Grim, Virginia Hawley, Martha Young, Lavinia King, Frances Shields, Willette Wilbourn and Helen Brooke.

WILSON H. PILE.

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NORFOLK, CONN., MUSIC FESTIVAL.

NORFOLK, CONN., June 3, 1913.

The two lovely days spent in holiday making among the Berkshire Hills of Western Massachusetts put the rejuvenated reviewer in the best possible form to appreciate the many unusual features of the idyllic festival given by the Litchfield County Choral Union at Norfolk, Conn., on June 1 and 2. Although this annual event already has reached its fifteenth milestone the circumstances under which it is given, together with the many unusual features surrounding its inception, will bear repetition in order to bring more realistically before the public the extreme altruism to which love for the best in art may be carried by idealists like Mr. and Mrs. Carl Stoeckel, the musical hosts of these annual events. In explanation of much of this the following simple statement quoted from the program will undoubtedly help to elucidate matters in a measure, but there is still more to be said on the subject before leaving it to consider the musical work:

The Litchfield County Choral Union was founded in 1899 to honor the memory of Robbins Battell, and with the object of presenting to

Stoeckel estate for this purpose wholly. This unique building, having a seating capacity of 2,000, has been constructed with so much care and forethought that acous-



THE "WHITE HOUSE,"
Residence of Carl Stoeckel.

tically it is perhaps one of the few auditoriums of its size that is as nearly perfect as human endeavor can make it. To aid in this the interior has been lined entirely with California redwood without a hint of oil or varnish in the finish to dull the vibrations. The result produced is not merely an elegant simplicity of design most refreshing to the eye, but an acoustical resiliency that on a first hearing almost takes the breath away with the vividness of the tonal presentment.

The care and elaboration of detail brought to bear in the building of the auditorium has also been carried out in every phase of this great musical missionary work, which began in this wise:

About fifteen years ago the Norfolk Glee Club was started at the home of Mrs. Stoeckel for the purpose of choral and glee practice. Within a year the progress made had been so rapid that a very creditable performance of Gaul's "Holy City" was given in a church at the nearby town of Winsted, Conn. This step awakened into life the dormant energies of the Winsted Choral Union, which joined forces with the glee club for the production of the

smaller choral works, Mr. Stoeckel offering to furnish the director, if the Winsted Choral Union would meet its other financial requirements. This was gladly acceded to, and from this modest beginning was started the present Litchfield County Choral Union, which now includes in its scope the choruses in the nearby towns of Salisbury, Canaan and Torrington, they having joined the union upon the same financial basis.

Meanwhile Mr. Stoeckel had permanently engaged Richmond P. Paine, the well known organist and conductor, of Hartford, Conn., who became a resident of Norfolk in order to devote himself wholly to the training of the united chorus. To do this Mr. Paine rehearses with each society in turn once a week throughout the season, thus preparing them for the performances which they give in their home towns every year, as well as for the final performances in the Music Shed at which three out of the five choral units take part in annual rotation. As may be readily seen this musical scheme requires a talent for organization of the highest order, together with a conductor of keen musical insight, tact, and high ideals, and more than all else the courage and patience necessary to impress these ideals on his choral followers. That such a man has been found in Mr. Paine is evidenced by the splendid bal-



THE MUSIC SHED, NORFOLK, CONN.,
Where the concerts are given.

the people of Litchfield County choral and orchestral music in the highest forms. No tickets are sold to the annual concerts, admission being by invitations which are in the hands of the members of the chorus.

To begin with, the concerts are given in the so called Music Shed erected on the spacious grounds of the



MUSIC ROOM AT THE ELDRIDGE GYMNASIUM AT
NORFOLK.

ance, keen interpretative insight, and musical finish displayed in the work of the chorus under his skilful guidance. This year Verdi's "Requiem" was given on Wednesday evening for the first half of the program, in memory of the deceased honorary and active members of the Litch-



MME. GRACIA RICARDO SOPRANO

LONDON

The Daily Telegraph

Madam Gracia Ricardo, gifted with a soprano voice of musical quality and considerable power, has had not only excellent training, but manifestly possesses an artistic temperament. . . . ease of style, refinement and finish were the chief features of the lady's singing. . . . Madam Ricardo was particularly successful in her interpretation of lyrics . . . such were rendered with genuine charm and sympathetic earnestness that won the heart as well as the ear of the listener.

Pall Mall Gazette

Madam Ricardo possesses a singularly beautiful voice, powerful yet tender, and she managed it with great facility. Her articulation was particularly to be praised. To complete her fine gifts she has a great dramatic quality. In Schumann's "Nussbaum" she proved with what ease she could conquer the difficulties provided by the very simplicity of the song. . . . It was delightful to observe the beautiful expressiveness with which she gave point and significance to the songs.

PARIS

Le Figaro

Madam Ricardo had a most remarkable success in the Salle des Agriculteurs last night. The large and elegant audience accorded the singer an ovation, and listened with great pleasure to her beautiful voice and unusual vocal art.

Echo de Paris

Madam Ricardo, a singer of great talent, had a veritable triumph at the Salle des Agriculteurs. Her program, beautifully chosen and classical, gave her opportunity to show her unusual talent to the best advantage. Her voice of fine timbre is wonderfully schooled and controlled.

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field County Choral Union. The program for the first concert follows:

- Requiem Mass Verdi
Chorus of 425 voices; orchestra of 75 players.
With solos by Alma Gluck, George Hamlin, Gertrude May
Stein-Bailey and Herbert Witherspoon.
Mr. Paine, conductor.
- Piano Concerto No. 2 Tchaikowsky
Yolande Mero.
- Les Preludes Liszt
Arthur Mees, conductor.
- Chorale Battell
Chorus, Audience, Orchestra and Fanfare Band.
Mr. Paine, conductor.

Under such exalted musical conditions the work of the recognized great soloists took on an impressive dignity and solemn reverence which made the occasion one of heartfelt tribute from the 2,000 persons present to those whose ministrations to the beautiful in art had helped the cause to its present perfection. After the intermission Madame Mero, the young Hungarian pianist, who has achieved such great triumphs in this her first season here, gave such a rendering of the Tchaikowsky concerto as only an artist of her masterful technical equipment and superabundant temperament could give. The audience quite took her to its heart and rewarded her tumultuously with the applause which called imperatively for an encore.

The chorale at the close was a most fitting climax to an evening of rare musical upliftment.

The second evening's program which follows brought the honored composer, guest of the festival, in the person



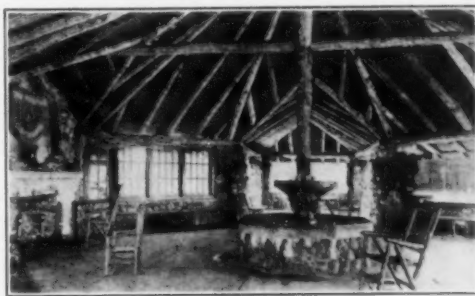
ENTRANCE TO THE NORFOLK LIBRARY.

of Coleridge-Taylor, who conducted his "Scenes from the Song of Hiawatha" for chorus, soloists and orchestra, and led the "Rhapsody Dance," for orchestra, a composition written expressly for this occasion and dedicated to Mr. and Mrs. Stoeckel:

- Scenes from the Song of Hiawatha Coleridge-Taylor
Hiawatha's Wedding Feast.
Death of Minnehaha.
Chorus of 425 voices; orchestra of 75 players.
Conducted by the composer.
- Minnehaha Mme. Gluck
Chibiabos Mr. Hamlin
Hiawatha Mr. Witherspoon
- Notracker Suite Tchaikowsky
Spanish Symphony Lalo
Fritz Kreisler.
- Aria, Barber of Seville Rossini
Madame Gluck.
- Rhapsody Dance for Orchestra Coleridge-Taylor
Conducted by the composer.
- Other works conducted by Arthur Mees.

Judging from a first hearing only the "Hiawatha" music seems to be an inspired piece of choral writing with text and music indissolubly wedded. So pronounced is this latter characteristic that one could follow the rhythmic beat of the verse in the musical epilogue introducing the different strophes long before the chorus came in. In this way the composer's great intellectual grasp was made plainly evident and when real melodic invention is joined to this factor, the result becomes and is a most inspired creation. In the closing number of the program Mr. Coleridge-Taylor proved again that his originality of invention is not at all bounded. This rhapsody, written on a simple West Indian melody, is intensely rhapsodic in character, vivid, melodious, essentially a festival composition with a breadth and sweep entirely unlooked for in a composition of this genre. In his conducting, too, Mr. Coleridge-Taylor led the brilliant orchestra with a verve and abandon which electrified the audience, soloists and men of the orchestra alike. With all this to inspire them the work of the soloists stood forth pre-eminent. Mr. Hamlin gave his solo, "Onaway! Awake Beloved," with a beautiful tenderness of conception which earned for him the long continued applause of the audience. Madame Gluck sang the small part assigned her in this work with purity of taste, and quite carried her audience off their feet with her brilliant and artistic rendering of Rossini's "Una Voce" aria from the "Barber of Seville," to which she added as encore after insistent applause Dr. Arne's "The Lass with the Delicate Air." Mr. Witherspoon gave his solos with his accustomed nobility of vocal delivery and exquisite finish of phrase and diction, while the chorus formed a perfect background for the general excellency of the whole

performance. Mr. Kreisler, who is well known to Norfolk audiences, was so enthusiastically welcomed when he made his appearance that the performance had to be held up for some time before he was allowed to begin. When he did begin, however, his listeners were held spellbound by the witchery and languorous beauty as well as the virility of his tone and conception. Recalled again and again he gave the gavotte from the unaccompanied sonata



THE SHELTER AT THE NORFOLK GOLF DOWNS.

in E major of Bach and earned still more appreciation from his grateful listeners.

In glancing down the following list of honorary members, musical and otherwise, of the Litchfield County Choral Union, one is enabled to get some idea of the artistic scheme which guides the musical policy of Mr. and Mrs. Carl Stoeckel:

President, Rev. A. W. Ackerman, D.D.; secretary, Edmund Brown; conductor, Richmond P. Paine.

HONORARY MEMBERS:

Class of 1900, Carl Stoeckel, Clara Louise Kellogg Strakosch, Carl Strakosch; class of 1901, Samuel Coleridge-Taylor, composer of "Scenes from Hiawatha"; class of 1902, Dr. Horatio W. Parker, professor of music at Yale University and composer; class of 1903, Harry Rowe Shelley, composer; Richmond P. Paine, musical director; class of 1904, Arrigo Boito, composer and poet; class of 1905, Camille Saint-Saens, composer; class of 1907, Arthur Mees, musical director; Sidney Homer, composer; class of 1909, George W. Chadwick, composer; class of 1910, Alice M. Longfellow, Henry Hadley, composer.

DECEASED HONORARY MEMBERS.

Dr. Antonin Dvorak, composer; Dr. John Knowles Paine, composer; Dr. Gustave J. Stoeckel, composer; Dr. Edward Everett Hale, author.

Many there are who have called the beautiful little village of Norfolk among the lovely New England hills the coming Bayreuth of America, but that is hardly a just estimate of the great work done here. It is neither a one man place, nor a one man idea, no matter how great and epoch making that man's work may have been. Here one may come and listen to any and all who have a God given musical message to impart for the benefit and upliftment of their fellow man, irrespective of school or condition. In order, however, to give every legitimate encouragement to American composers and artists whose need of achievement be deserving of such distinction. Mr.



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and Mrs. Stoeckel always endeavor to produce such works whenever possible, sparing neither time nor money in the effort to give them the best setting and interpreters that the art world can offer. In this way the great underlying object of this musical missionary work stands alone as a beacon light for the encouragement and practical helpfulness of American art and the American artist.

GERTRUDE F. COWEN.

The "Nibelungen Ring" has just been given in its entirety for the first time in Zwickau, Schumann's birthplace. The performance is said to have been on the whole excellent, and "Tristan and Isolde" was also well brought out under the management of Director Joseph Fanta, who himself officiated as regisseur and who had the able assistance of Müller-Prem, conductor. Zwickau has a very short season of opera, lasting only a few weeks, so the production of the "Ring" and "Tristan" was looked upon justly in that little town as a great event.

Not "Leb' Wohl!" But "Auf Wiedersehen!"

A shrug of the shoulders, a smile, a look at Manager M. H. Hanson, and the giant figure of Dr. Wullner retired into his cabin on the promenade deck of the Holland-American liner Potsdam, which departed for Europe yesterday (Tuesday). The great lieder singer was too shy to stand the gaze of the curious and the admiring ones. A few moments later a number of press representatives elicited the statement from the great singer that he would love to return to his American audiences a few years hence, but, he said, "that depends on Hanson." He added that he would like to give expression to his views about America and the American people, and their love and appreciation of music, but he feared that he would but repeat what every parting artist is stating. "I am not given to gushing or raving about people and audiences. I am probably a bad show man, and have caused my manager endless trouble in having to smooth down the ruffled feelings of those whom I unconsciously have offended over and over again by not accepting the hospitalities proffered. I am deeply grateful and wish I could personally apologize and thank these kind friends and well-wishers, but I simply cannot do it. I have always been reticent and shy, silly as it may seem for a big lump of a fellow like myself.

"Moreover, I feel that my art must have its say for its own sake and must not depend on my making friends, eating dinners, using folks' automobiles. It is incomprehensible to me—this rushing of artists after social favors and social support. My shyness is inborn. Nobody can imagine the agonies I suffer the last hours before the commencement of a recital. I would run away every time



DR. LUDWIG WULLNER.

if I dared—and yet, I cannot retire into private life though my moderate wants are amply provided for, for the desire to sing and interpret the great master works ever to new audiences is like an insatiable thirst.

"I sang over one hundred and thirty recitals this second American season, and when we land in Europe my friend Bos and myself will part company. He goes to Berlin, I to my Sicilian fastness on Monte Ziretto, for absolute rest. August I mean to spend at my little house on the shores of Holland, and in September I shall commence my preparations for a heavy season's work. October and November have been fully booked in Scandinavia and Russia, and the rest of the season I shall be singing (without a voice, as my American press agent has it) in Germany."

The usual hustle, a rush down the gang plank, a last wave of the hand, and a feeling that a great artist, one who has been epoch making and whose influence will be very widely felt, has left our shores, let us hope, not forever, not "Leb' Wohl," but "Auf Wiedersehen."

Florence Turner-Maley at Musicale,

On Decoration Day, at the home of Mr. and Mrs. W. Hayward Turner, East Orange, N. J., a musical was given in honor of Florence Turner-Maley, who sang English and French songs. On May 31 Mrs. Maley sang at Montclair, N. J., for the Afternoon Club; June 11 she will sing at the country home of Mr. and Mrs. James A. Lynch, Raritan, N. J., and later in the month at the country home of Elizabeth Hewes at Red Bank, N. J.

John Brown Going to Paris to Confer with Catti-Casazza.

John Brown, of the Metropolitan Opera House executive staff, sailed yesterday, Tuesday, on the Kaiser Wilhelm der Zweite. He is going direct to Paris, where he will confer with Mr. Catti-Casazza about the coming season in the United States. Mr. Brown expects to return to New York the latter part of July.



CHICAGO, ILL., June 5, 1910.

The second North Shore Festival of Evanston took place Wednesday, Thursday and Saturday of this week and was a complete success. The Northwestern University Gymnasium, where the concerts were given, is a hall par excellence for such entertainments. The acoustics of the gymnasium are remarkably good, and on this occasion the auditorium was beautifully decorated with artificial flowers, a canopy of leaves, and the walls were covered with large American flags and banners. The electrical display was remarkable in that the light was effective by its brilliancy and shone upon thousands of spectators. The Festival Chorus of six hundred singers, four hundred being ladies all in white evening dress, made a marked contrast to the evening dress of the male element. The audience was one of the choicest ever assembled around Chicago, and society came forth in such large numbers that special mounted police were called to facilitate the coming of their vehicles. The first evening's program consisted of Saint-Saëns' "Samson and Delilah," given in concert form under the direction of Peter Christian Lutkin, musical director for the Festival Association. The orchestra engaged to assist the choral forces and the soloists was made up of the Theodore Thomas Orchestra members. It may be said that the work of that body was a great disappointment; never before was the weakness of the tone of the first violins more evident, and the Saint-Saëns music was given a dispirited reading, and on many occasions the soloists were badly disturbed by the ragged accompaniment by the orchestra. The chorus was excellent and Mr. Lutkin had at all times his choral forces well in hand and the six hundred singers were heard as one man. The accuracy of attack showed the careful training which resulted in a most creditable performance. The soloists were Madame Schumann-Heink, Evan Williams, David Bispham, Marion Green, Albert Boroff and William B. Ross. Madame Schumann-Heink won the honors of the evening, which she gracefully shared with the Messrs. Williams, Bispham and Green. The contralto was at her best, her Delilah was vocally unsurpassed, her interpretation being equal to her voice. Mr. Williams was entrusted with the difficult part of Samson, in which he showed himself to be the possessor of a tenor voice voluminous and powerful. One of the main features of the evening besides Madame Schumann-Heink's rendition of "My Heart at Thy Dear Voice," was the singing of the tenor, "Israel! break your chain," which won for the artist long and well deserved applause. Associated in the triumph of the evening was David Bispham, who sang the part of the High Priest with dignity and authority seldom heard upon any stage. Mr. Bispham proved to be in the best of humor and rarely has his voice been heard to better advantage, his delivery being above criticism and his interpretation faultless. It is with deep pleasure that the writer records the success of the Chicago trio, Marion Green, Albert Boroff and William Ross. Mr. Green, in his small part, revealed an ex-

ceptionally good baritone voice, well placed and which he uses with consummate artistry, and made the best of Abimelech. Albert Boroff was hampered by the orchestra, which played a poor accompaniment to the few bars that the Chicago basso had a chance to sing. As it was, his performance was highly commendable and no one but an artist could have, under the circumstances, got more out of the small old Hebrew part than Mr. Boroff. Mr. Ross, the third of the Chicago trio, was heard as the Philistine Messenger, in which part he cannot be judged, yet it may be said in his favor that he did not spoil in any way the high standard of the evening.

The following evening a miscellaneous program was interpreted under the direction of Frederick Stock and Arne Oldberg. Jane Osborne-Hannah, David Bispham and Evan Williams were the assisting artists. The opening number, the dramatic overture, "Paolo and Francesca," is from the pen of Mr. Oldberg, who conducted his own work. The composer of this overture has been a member of the faculty of the Northwestern University School of Music since 1889, and the composition had a spontaneous success with the public, with whom the composer is a great favorite. In the first part of the program the orchestra was heard also in Tchaikowsky's andante cantabile from symphony No. 5, which was given under the direction of Mr. Stock and played in the same fashion which has called forth harsh criticism. Jane Osborne-Hannah sang the aria, "Abscheulicher," from Beethoven's opera "Fidelio." The brilliant soprano impressed most favorably and won the audience by her graceful manner and sympathetic voice. Evan Williams, the tenor, sang an aria from Goring Thomas' "The Swan and the Skylark," in which he duplicated his success of the preceding evening. After the intermission Wagner numbers constituted the balance of the program. The orchestra again was heard in the introduction to act III from "Lohengrin" and concluded the evening with the prelude to "Die Meistersinger." Madame Hannah was heard in "Elsa's Dream" and in the duet from "The Flying Dutchman." In both selections she did most creditable work. Besides singing in this duet, David Bispham sang solo the Romanza, "To the Evening Star," from "Tannhäuser," in which he was heard most effectively.

The third concert was given Saturday afternoon and the audience was composed mostly of young people. The conductors were Frederick Stock, P. C. Lutkin and Miss Russell. After the overture to "The Merry Wives of Windsor," the children's chorus of 1,400 voices was heard in folk songs of different nations: the "Cossack's Lullaby" (Russian), "My Old Kentucky Home," "America" and "Rose of Allendale" (Scotch). To hear 1,400 young, sweet, and well trained voices is an exhibition seldom enjoyed. Madame Schumann-Heink, the assisting artist, was heard in scena and aria from "Rienzi," "Gerechter Gott," which she gave with great success when appearing here last winter with the Thomas Orchestra, and this time she again won spontaneous applause. The great contralto was heard in a group of songs by Schubert in the second part of the program and especially her original interpretation of "Erlkönig." Bendall's cantata, "A Legend of Bergen," which concluded the program, was given a good reading by the

children's chorus, and credit is due to their teachers, whose names unfortunately do not appear on the program.

The fourth and last concert was given Saturday night and consisted of Verdi's "Requiem," given under the direction of Peter C. Lutkin, assisted by Jane Osborne-Hannah, Rose Lutiger-Gannon, Evan Williams and Allen Hinckley, soloists, and the Festival Chorus. The Thomas Orchestra played mediocre accompaniments. In the "Requiem," as in "Samson and Delilah," the work of the principals was generally most satisfactory, the chorus adequate and the ensemble came near perfection. Madame Lutiger-Gannon, the well known contralto, found the part of the mezzo-soprano too high for her limited compass; she sang, however, with intelligence, and her enunciation is clear. It would be agreeable to hear this artist in a contralto part well in her register, as certainly she is the possessor of an excellent voice. Madame Hannah has been recognized as one of the foremost oratorio sopranos and well deserves the title, as she sang her part exceedingly well. Evan Williams added new laurels by his interpretation of the tenor role, and Allen Hinckley sang the "Confutatis maledictis" with a sonorous and sympathetic voice. His diction is superb and his style exquisite. This ended the second North Shore Music Festival, which has been successful not only from an artistic, but also from a financial standpoint. Between twelve and fifteen thousand purchased seats for these concerts. Credit is due to the management for securing well known artists as soloists, and who transformed the gymnasium into one of the best concert halls in the country.

This morning in the Ziegfeld, pupils of the School of Acting of the Chicago Musical College presented two short plays in a manner quite up to the high standard of productions heretofore furnished by Mr. Gilmour's pupils. Following the dramatic events, opera students gave the second scene of the first act of "Il Trovatore," under the direction of Maurice Devries. The entire performance reflected credit upon the excellence of the school of opera. The Chicago Musical College Orchestra assisted.

The fourth week of the Aborn English Opera Company at McVicker's Theater brought forth two excellent basses who were heard in the production of "Aida." Hugh Anderson, the Chicago basso, appeared as the King, in which role he revealed a voice of large calibre and gave to the part all of the dignity expected. The other successful basso was Herbert Watrous, a member of the Metropolitan Opera Company who made an exceptionally good High Priest. Vocally as well as histrionically, his work deserves the highest praise. The orchestra, as usual, was poor and the stage management inadequate.

The Augustana College of Rock Island, Ill., will celebrate its fiftieth anniversary with a series of jubilee concerts starting next Sunday, June 5 and ending Wednesday evening, June 15. At two of those concerts Esther Pearson and Lucile Tewksbury, of Chicago, will be heard. Miss Pearson will be the soloist for the Wennerberg Male Chorus Thursday evening, June 9, and Madame Tewksbury will be the soloist for the Oratorio Society Friday evening, June 10.

The twenty-fourth annual commencement concert and exercises of the American Conservatory will take place Thursday evening, June 16, at Orchestra Hall, assisted by an orchestra of fifty, mainly members of the Philharmonic Orchestra, under the direction of Adolf Weidig. Rev. Joseph A. Vance will deliver the address, and the awarding of diplomas, certificates, gold and silver medals will be made by the president of the school, John J. Hattstaedt.

Antonio Frosolono, the noted violinist, met with delightful success in his appearance with the Enterpean Glee Club, of Morgan Park, Ill., Thursday evening, May 26, receiving warm applause for his work. Mr. Glissold, who directed the Glee Club in a musicianly manner, shared the honors.

The forty-third annual commencement of the Chicago Musical College will be given Tuesday evening, June 14, in the Auditorium Theater. As is the usual custom in Dr.

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Annabelle MacIntyre Dickey recently gave a recital in the Auditorium of Morningside College, Sioux City, Iowa, and as a result was immediately engaged as teacher of singing for the college. Mrs. Dickey owes her excellent schooling to Etta Edwards, of Chicago.

Alma Voedisch, the well known manager of this city, left last Wednesday, June 1, for Minneapolis, where she will assist Manager Highton in the local and out of town booking of the Minneapolis Symphony Orchestra. Miss Voedisch has had considerable experience in that line and will no doubt prove an able assistant to the management of that well known organization.

The Walter Spry Piano School will give its annual commencement exercises Friday evening, June 10, in Assembly Hall. An interesting program has been arranged.

Tuesday afternoon, May 31, the pupils of the School of Acting of the Chicago Musical College, were heard in "Caste," a comedy in three acts by T. W. Robertson. Entire act music was supplied by members of the Chicago Musical College Students' Orchestra under the direction of Sol Alberti.

Hans von Schiller, one of the heads of the piano department at the Chicago Musical College, left last week for Europe, where his friends hope he will recover from his painful illness.

This morning at the Ziegfeld Theater, an extra matinee was given by the pupils of the school of acting and the school of opera.

The Schumann Centenary program in commemoration of the 100th anniversary of the birth of the great composer, took place last Tuesday afternoon in Leon Mandel Assembly Hall under the auspices of the University Orchestra Association. Carlton Hackett, the distinguished voice instructor, critic and pedagogue, opened the program with a short but interesting address. This was followed by Henriot Levy's playing of a Schumann toccata, op. 7. The work of this artist has always proved most satisfactorily, and on this occasion he demonstrated his true musicianship in an exceedingly good reading. His pianissimos were exquisite, and the second movement was played in such an artistic manner as to reveal beauties yet unheard. His success was overwhelming and in every way justified. The next soloist, Jane Osborne-Hannah, was heard in a group of songs, the "Frauenlieben und Leben," op. 42, by Schumann, and seldom has the cycle been heard to better advantage. The singer was at her best and won considerable applause. Katherine Howard played exceptionally good accompaniment, and the op. 44 quintet by Schumann, which concluded the program brought forth Ludwig Becker, Guy Woodard, Mr. Diestel, Franz Wagner and Henriot Levy.

Ethel Plumb, the well known contralto, will give a joint recital with Emil Liebling, pianist, at Mt. Carroll, Ill., next Tuesday evening. Miss Plumb will make an extensive tour next winter all through the States, and has already signed to appear in many large cities in northern and southern California, Colorado, Iowa and Illinois.

A recital was given last Sunday afternoon at the Whitney Opera House. A young pianist, Francis Crawley, furnished the program and proved to be well equipped technically. The large audience was lavish in its applause; especially praiseworthy was his playing of two studies by Chopin, which were given an exceptionally good reading. Mary Highsmith assisted and sang two groups of songs. The talented soprano sang with a style for which she has long been known, and the songs were given with true musicianship and skill.

At the concert given in the Sacred Heart Academy of Lake Forest, Ill., Friday afternoon, May 20, Louise St. John Westervelt, soprano, was heard in two classical groups of songs and added French and English selections. The soprano met with her customary artistic success, and proved to be the feature of the afternoon.

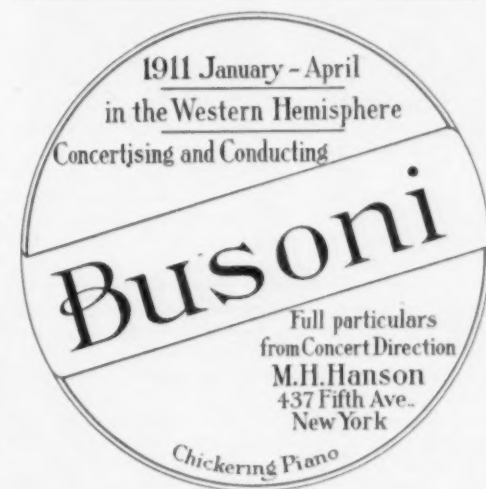
The Mary Wood Chase School of Artistic Piano Playing will give its annual concert next Saturday evening, June 11, in Assembly Hall. The school is just closing a most successful year, with such a large enrollment already for the season of 1910-1911 that it has been necessary to enlarge its quarters. There will be no summer session this season, and Miss Chase has been compelled to refuse a

large number of applicants from teachers from all parts of the country for the summer course, as she will sail for Europe the middle of June to be gone until the middle of September.

The summer term at the Cosmopolitan School of Music will begin on June 27, and will last five weeks, concluding July 30, during which time practically the entire personnel of the faculty will be available. This school has just issued the Cosmopolitan Bulletin for the month of May, which can be had upon application to the registrar. It gives detailed information concerning the session.

Frederic Shipman has just returned from New York and made the announcement in this office to the effect that in addition to Madame Melba, he would, from January, 1910, have the exclusive management of Madame Nordica. Mr. Shipman also stated that he would in all probability have one or two more stars under his sole management, and that the booking for Madame Melba far exceeded any expectations.

Glenn Dillard Gunn, the eminent pianist and critic of the Chicago Tribune, showed again his versatility while directing an orchestra at the Auditorium recital Hall last Friday, June 3. This concert was the third of a series of four concerts given under his direction. The Bohemian Student Orchestra played the accompaniment and the following artists were heard: Effie Haavrig, who displayed considerable technic in Schumann's concerto in A minor; Rudolph Fiala, a young violinist, who won much applause in Ernst's concerto in F sharp minor; Charles Lurvey, who has made a place for himself as an especially good accompanist and pianist in this city, who deserved in every way his success through his pianistic ability which was well displayed in Debussy's "Two Dances, Sacred and



Profane." The success and main feature of the evening was the appearance of Sarah Suttel, the child prodigy, who created a sensation when she appeared at Ravinia Park last summer and who achieved a triumph at her debut two months ago. Friday evening her success was overwhelming, and her reading of Saint-Saëns' concerto in G minor for piano would have done credit to a much older performer. It was quite noticeable that the child is getting stronger, as was demonstrated in her climaxes. She played with expression and her conception of the concerto revealed individuality. Both Miss Suttel and her instructor, Mr. Gunn, were accorded an ovation by the large gathering.

Assembly Hall was crowded to the doors last Friday evening to hear the presentation of "In a Persian Garden" sung by four advanced pupils of Thomas MacBurney. Louise Burton, soprano; Ethel Huntley, contralto; Carl Craven, tenor; Merle M. Meagley, baritone, were the singers. The song cycle was beautifully rendered by the able quartet and each of the pupils was a credit to Mr. MacBurney. The popular baritone created a novelty in this city, having invited some two hundred and fifty couples to a formal dance following the program, and never before was such a large contingent of society and professionals assembled to greet pupils. The youthful element seldom enjoyed themselves more than on this occasion. At the conclusion of the soiree the friends and acquaintances of Mr. MacBurney congratulated him warmly on the success of the evening.

Arthur Burton, the distinguished vocal instructor, has had a very busy season and will teach here until August 1, when he goes East for five weeks. Mr. Burton has had many applications from teachers from out of this city who wish to study with him during June and July.

RENE DEVRIES.

Gracia Ricardo's Career.

Gracia Ricardo, the American soprano who singularly has yet to make her professional debut in America and who has won all of her successes—so far—in foreign countries, comes of good old Colonial American stock, being a lineal descendant of the first John Quincy Adams of Massachusetts. Receiving the foundation of her musical education in America, Madame Ricardo went abroad to place herself under a competent finishing teacher, going first to Paris, where she studied successively with Trabadelo, Delle Sedie and Sbriglia; and in the meantime studying French diction with a member of the Académie Française. Going next to Italy, Madame Ricardo placed herself with Vannuccini at Florence and coached with this famous old teacher in Italian opera, studying the language and diction closely as well.

In early childhood Madame Ricardo had heard Lili Lehmann sing some of the famous German lieder, and at once an ambition was formed to learn to sing those great songs with the magnificent breadth of rendering that characterizes the Lehmann performances. All through her early musical education the ideal of Madame Lehmann was ever before her; and after perfecting herself under the teachers named she won the goal of her student ambition when Lili Lehmann accepted her as a pupil in Berlin.

Even before her student days were over Madame Ricardo made a triumphant debut in Berlin, singing modern German songs; and the most exacting of critics gave her a due meed of praise for voice and singing. Her concert tours have taken her from one end of Europe to the other; from southern Russia to north Scotland, and from Rome to Christiana. Time and again has she been requested for the opera stage, Arthur Nikisch making her an especially gratifying offer for Leipzig; the Dresden Opera likewise making a strong bid for her services. In London she has been invited to substitute for Melba at Covent Garden, but Madame Ricardo has steadfastly clung to her original choice of the wider field that the concert stage affords.

And now at last the artist determined to make a bid for popularity and fame in her home land from a triumphal tour in Europe, which took her from St. Petersburg through Russia, Germany, Austria-Hungary, the Balkan States, Italy and north to Paris and London. She has decided to remain for some few seasons, and assume a place on the concert stage here that shall be as commanding as that which she has long occupied in Europe. Incidentally, Gracia Ricardo's choice of a professional name is interesting. Her first impresario, desiring a name which should be equally intelligible in all languages, combated the singer's preference for the use of her own name, Grace Richards; but, finally, when the Italian form of her legal name suggested, finding that this meets the same pronunciation everywhere, this was decided upon; and so our American Gracia Ricardo has won fame and a foremost place on the concert stage under this poetic form of her own name.

Madame Ricardo's repertory embraces an unusually wide field of song. Equally at home in Italian and modern French opera, the classic German lieder, modern German, French, English, oratorio, her beautifully flexible, but dramatic soprano voice is equal to all demands.

Madame Gardner Bartlett's Summer Plans.

After a successful season in New York, Madame Gardner Bartlett closed her city studios June 1. She is now at Sunny Hill Farm, in Waterloo, New Hampshire, where her summer school begins July 1. Madame Bartlett's ideas in regard to voice and her success in obtaining positive results have become so widely known that many students from the South and West, as well as New Yorkers, are among those taking advantage of the attractive spot in southwestern New Hampshire. Here they may combine systematic study under Madame Bartlett's constant supervision with all out of door recreation among the hills of the White Mountains. Alfred Hunter Clark, Madame Bartlett's New York representative, will be associated with her this summer.

Louis Bachner Sails.

Louis Bachner sailed today (June 8) on the President Grant. He intends to pass a few weeks in England and then leave for Berlin, where he will settle. Mr. Bachner has been connected with the Peabody Conservatory of Music, Baltimore, for the past two years, but has resigned his position. He will be heard in recital and with orchestra in Germany in the early fall.

Carl Goldmark celebrated his eightieth birthday on Wednesday, May 18, and in commemoration of the event the Berlin Royal Opera revived his last operatic work, "A Winter's Tale." At the same house, in honor of Robert Schumann's 100th birthday "Manfred" is to be given with Schumann's music, on June 8, and the following day Nicolai's "Merry Wives of Windsor" will be performed in commemoration of that composer's 100th birthday.



[Artists contemplating American engagements can secure valuable practical advice by consulting Mr. Delma-Heide, Paris representative of The Musical Courier.]

Cable and Telegraphic Address: "Delmaheide-Paris." }
30, RUE MARBEUF (CHAMPS-ÉLYSÉES), }
PARIS, May 23, 1910 }

The Italian season of opera by the Metropolitan Company of New York opened May 21 at the Théâtre du Châtelet with a representation of "Aida." As had been premised the success was brilliant. Every detail contributed to this triumph. Verdi's work had been faithfully studied in every shade of meaning and intention; the artists are among the world's most renowned; the choruses are an admirably and willingly trained corps under a masterly director. Arturo Toscanini at his desk directed his singers and his instrumentalists irresistibly toward the wished-for interpretation. Knowing by heart the entire orchestration he is enabled to penetrate his musicians with the full psychological force of a leader of men and to give full play to encouraging gesture. He obtained marvelous results. Emmy Destinn made an admirable Aida in this same theater, where two years ago her Salomé was so fêted. Signor Enrico Caruso as Rhamdies enchanted the public as usual and "the king of tenors" made all hearts beat to his long sigh "O, celeste Aida." Pasquale Amato possesses a beautiful baritone and shows artistic ability. M. de Segura made an excellent Ramfis. Secondary roles by Signor Rossi and Madame Roma were well interpreted. This first representation gives proof of the excellence of the way of procedure and of the mentality of the New York Opera. Though nothing new has been invented to put on the Châtelet boards, the old has been presented in admirably worked up new forms. Tonight the double bill of "Cavalleria Rusticana" and "I Pagliacci" will be given. The five operas announced will be given in

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three different series, A, B and C, making a total of fifteen representations. The order of performance is: "Aida," "Cavalleria Rusticana" and "Pagliacci," "Otello," "Falstaff," "Manon Lescaut."

At the "répétition générale" (dress rehearsal) of "Aida" on Thursday the 19th inst., the Châtelet presented a dazzling spectacle. The famous "Corbeille" so successful during the Russian season was reconstituted, and there were to be seen the prettiest, most elegant feminine personalities in Paris. Gowns were of the latest, jewels the brightest. In boxes and baignoires and in the orchestra fauteuils were to be seen all the notabilities of Parisian society—the "high life," as the French would say.

The "gala" soirée of the night before at the Trocadero, organized by the Société des Grandes Auditions Musicales, under the presidency of the Comtesse Greffulhe for the benefit of the work "l'Ecole Ménagère," was a brilliant success, with a hall filled to overflowing. The appearance of Signor Caruso on the platform was greeted with enthusiastic bravos and the artist's beautiful voice won him a signal success and numerous recalls after the air of Vasco in "l'Africaine" and the quatuor from "Rigoletto." To be noted also are the names of Mesdames Litvinne, Chénal, Brozia, Vix, Lapeyrette, Marcia, Regina Badet, Génat and Robinne and the Messieurs Oliveira, Charles W. Clark (the eminent American baritone) and Floresco. The music of the Garde Républicaine Band under the direction of Gabriel Parès obtained great applause.

Michelle Pauline Viardot has passed away (on Wednesday, May 18, inst.) at the age of eighty-nine. What great forms move forward to greet her from out the shadowy past! Her father, the celebrated singer and professor, M. Garcia; her brother, Manuel, and her elder sister, "la Malibran." When Pauline was three years of age the family left Paris, and after staying in England and the United States, finally settled for many years in Mexico, where her musical education was begun by her father and indeed the whole family, for "la Malibran" adored her little sister. Malibran, who inspired de Musset's poetic muse, did her part towards forming the marvelous intelligence of Pauline Garcia. Meyenbourg, Liszt, Reicha, were her masters for the piano, and she excelled not only as singer but as player. Hers was indeed a richly endowed nature; she participated in all the musical movement of last century and herself inspired musicians, poets, friends. Musician, linguist, composer, conversationalist, she charmed all by these talents and held all fast bound to her by the sweet chain of her personality. After the death of her father she stayed in Brussels giving concerts from 1832-1838. In May, 1839, she made her debut on the lyric stage at the King's Theater, London, as Desdemona. This success led to the acquaintance of Louis Viardot, who engaged the young artist for the Théâtre Italien at Paris and two years later Mlle. Garcia became his wife. Two children were born of the marriage, Paul Viardot, the well known composer and violinist, and a daughter, who married M. Chamerot. It is her children who have solaced all the years of her widowhood, seeking to surround such a mother with all the tender care in their power. All the capitals have enjoyed seeing and hearing the great lyric-

tragedian and whatever the role she played, the fete-ing and triumph inevitably followed. Long after she had quitted the stage she would make her influence deeply felt in the artistic world. She did better than interpret for Berlioz, Gounod, Saint-Saëns, more than counsel them, she almost collaborated with them. Gluck and Schubert she sang to perfection sometimes late in life she would sing and say "Ce soir-là je chantai un petit air Polonais que Chopin m'avait appris!" (That evening I sang a little air that Chopin taught me.) In her salon of the Boulevard Saint-Germain No. 243, the really artistic, cultured minds loved to gather and feel themselves welcomed and loved; Georges Sand, Tourguéneff, Flaubert, Renan, and young artists found her generous and so helpful, for she would encourage them and interpret their first works for them.

It is recorded that at her interpretation of "Orphée" so profoundly despairing, so passionate, with such depth and power, Berlioz himself wept.

Michelle Pauline Garcia-Viardot (Pauline Viardot), was born in Paris, July 18, 1821, and died here May 18, 1910. The funeral of the celebrated singer took place on Friday morning, May 20. The church services were held at Saint-Clotilde's, which was thronged with mourning friends, former pupils and admirers. No mourning cards were sent out.

Pauline Viardot, the illustrious singer, who has just died, was not only gifted with a marvelous voice, she was also a remarkable musician of profound erudition and fine sentiment. More than once great composers had recourse to her judgment, nay even to her collaboration. Her son, Paul Viardot, the celebrated violinist, tells in his souvenirs, how Hector Berlioz was accustomed to submit his works to the approbation or censure of the artist, and it was she who, more often than not, discreetly corrected the "basses" and the faults in harmony of the author of "Les Trojens."

Pauline Viardot was the donor of the most rare work in the collection of the Paris Conservatoire library. It is the partition, or score, of "Don Juan" written entirely in Mozart's own handwriting. M. Viardot had bought the work in London by outbidding a German amateur to the extent of 500 francs, paying a total of 10,500 francs. Fifteen years ago his widow, Pauline Viardot, made the Conservatoire a gift of it.

According to the Paris press M. Le Bargy, whose retirement from the Comédie-Française is now certain, will join Sarah Bernhardt's company at the beginning of next season. M. Le Bargy will bring 250,000 frs. into the partnership and also the rights of productions of several plays.

Regina de Sales, who is preparing to remove to handsome and larger apartments near the Bois de Boulogne, No. 40 Rue de Villejust, to be precise, will remain in Paris all summer to accommodate the many applicants for lessons in her art of singing. Two of her advanced pupils have been engaged for next season's opera in Germany.

Many Americans have written to Charles W. Clark for lessons during the summer and he has decided to postpone

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his vacation until late this season. During the time American summer students return and the commencement of the Paris winter season he will avail himself of a quiet rest in the Tyrolian Alps. Until that time Mr. Clark will be found in his Paris studio.

The new director-organist and the quartet as now constituted for the Due de Berri American Church will be: Arthur Alexander, organist and director of music, with May Peterson, Constance Purdy, Albert Quesnel and C. Edward Clarke forming the quartet. Mr. Alexander, the new organist, is at the same time a fine musician and a well known tenor singer.

The last matinee musicale of the Berthelot Institute was in many respects the most successful of the series. A large and fashionable audience filled the large rooms to overflowing. The program began with a fine performance of Mendelssohn's D minor trio, played by MM. Thuel Burnham, Anemoyanni and Fournier. This was followed by a beautiful performance of Gaillard's sonata for piano and cello, in the pure classic style, and finally by César Franck's great sonata for piano and violin, in which Mr. Burnham and Mr. Anemoyanni aroused their auditors to the highest pitch of enthusiasm. The instrumental numbers were interspersed with French and Italian songs artistically interpreted by Madame Frank J. Gaynor and Signor Caldeira.

Announcement has been made of the marriage of two well known Paris musicians, Blanche Huguet and Paul Seguy; both are decorated with the Palmes Académiques. DELMA-HEIDE.

Laura E. Morrill Sails June 14.

Laura E. Morrill has closed her vocal studio in the Chelsea and will sail for Europe on June 14. Mrs. Morrill has arranged to return to New York, September 27, and reopen her studio about October 1. She has had a very successful year and next season promises to be even more successful, as a number of new pupils already have made application. Lilia Snelling, the contralto, who is one of Mrs. Morrill's best pupils, was one of the soloists on the Southern tour with the Pittsburgh Festival Orchestra, and from everywhere only praise is recorded for Miss Snelling. Jessie Pamplin, another Morrill pupil who has made a record the past season in concert, is to accompany Mrs. Morrill abroad. Mrs. Pamplin, however, will not study voice this summer, but will devote her time in Europe to acquiring greater proficiency in the languages, and she will also study piano and harmony.

Von Doenhoffs Teach Until August.

Helen von Doenhoff, voice specialist, and Albert von Doenhoff, pianist and teacher, will be in New York teaching until the 1st of August. Teachers of voice and piano who desire to be up to date will find just what is needed in the von Doenhoff instruction.

The Sunday school class was singing "I Want to Be an Angel."

"Why don't you sing louder, Bobby?"

"I'm singing as loud as I feel," explained Bobby.—The delineator.

DULUTH'S SPRING FESTIVAL OF MUSIC.

DULUTH, MINN., JUNE 4, 1910.

When one speaks of a festival of music there seems quite naturally to come to mind the picture of an imposing chorus on a flower-decked stage, a large orchestra with soloists and conductor just in front, a theater full of enthusiastic men and women all dressed in gala attire for the great event of the year; and the inner ear hears, subconsciously, the peans of joy that swell in cadence and climax as the musicians give voice to the glorious strains of some immortal cantata or oratorio. And usually that



ARTHUR MIDDLETON.

is what one sees and hears at a festival. But occasionally there is a festival in which local talent does not participate and in which the visiting artists furnish all the music. It really seems as if such could not properly be called a festival because the festive spirit is lacking. There is none of the feeling of participation in the music that is so essential to the greatest enthusiasm on the part of the audience, and so one great feature—the educational—is largely lost, because there is no question but that much more is gained by doing than by hearing. So it seems that a festival in which local talent does not participate is not, really, a festival at all but a series of concerts and should be so considered by those taking part and those in attendance.

That is what the Duluth Spring Festival amounted to: Four concerts by the Minneapolis Symphony Orchestra and soloists, given at the Lyceum Theater yesterday and today.

As a festival it did not amount to anything. As a series of concerts it was a brilliant success.

This was the wind-up of the spring tour of the Minneapolis Symphony Orchestra and, without stretching the point at all, it might easily be called a triumphant finish. The orchestra has played one hundred and eleven concerts in sixty-three days, it has traveled (in its own private train) about 30,000 miles, it has visited all the cities of importance between the five corners bounded by Duluth, Winnipeg, Denver, Kansas City and Peoria, yet the men are feeling well and playing with as much spirit as when they started away nine weeks ago. That it has been so successful is due to the untiring energy of Wendell Heighton, business manager, and Emil Oberhoffer, conductor. And so it was that the four concerts here were given with all the finish and spirit one would expect from an organization of this high character and standing. Perhaps, because they were the last concerts of the season, they were a little better than usual. At any rate they had a very good sound to the writer, who was very glad that he happened to be on hand for the wind-up of the Minneapolis Symphony Orchestra tour and season.

The first concert here was for the school children. It was given at four o'clock yesterday afternoon and every one of the 1,500 seats in the theater was taken with many standing and many more outside clamoring for admission. This concert and its great success was due to the Matinee Musicale Club and the Cecelian Society. The Matinee Musicale is the large club of Duluth, having some 250 members and being in the National Federation of Music Clubs. Carlotta Louise Simonds is the president and it is largely due to her efforts that the children's matinee was undertaken. The work done by the women of these clubs is worthy of emulation in other sections. This is what they did: When the program of this concert was given out a month or six weeks ago they secured piano arrangements to all the music and made a campaign in the public schools, playing the music and explaining it to the children. So successful were they in this that most of the children knew all the music played that afternoon. Mr. Oberhoffer played for them the Schubert "Military March," "William Tell" overture, "Imps' Chase" from Grieg's "Peer Gynt" suite, Mendelssohn's "Spring Song," three dances from the Tchaikowsky "Nutcracker" suite and the Strauss waltz "Sounds from the Vienna Woods." Arthur Middleton, basso, and H. J. Williams, harpist, were the soloists. Mr. Middleton sang "I'm a Rover" from Mendelssohn's "Son and Stranger," and gave as an encore the "Toreador Song" from "Carmen." Mr. Williams played "The Waterfall," by John Thomas, and a Welsh folk song as encore.

At the evening concert the soloists were Lucille Tewksbury, Arthur Middleton and Richard Czerwonky, and the program was as follows:

Overture, Magic Flute Mozart
Bass solo, Who Treads the Path of Duty, from Magic Flute Mozart

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Symphony No. 5.....Tchaikowsky
Ave Marie, from Cross of Fire.....Bruch
Valse Trieste.....Sibelius
Praeludium.....Jaernfeldt
Violin solo, Gipsy Airs.....Sarasate
March, Pomp and Circumstance, No. 1.....Elgar

That the audience was discriminating and appreciative was shown by its applause at the end of the symphony. There can be no doubt but that was the number which pleased the audience best, and well it may have for it was superbly played. Mr. Middleton showed well his



LUCILLE TEWKSBURY.

ability as a singer of classics by his fine interpretation of the Mozart aria. An encore being demanded he gave "I'm a Rover," mentioned above. The writer had the pleasure of hearing for the first time the "Ave Marie" from Bruch's "Cross of Fire" and was deeply impressed by its beauty, especially as sung by Mrs. Tewksbury. Her lovely soprano voice was surely never heard to better advantage than in this number. She gave as an encore Musette's aria from "La Boheme."

The program for the concert this afternoon was as follows:

Overture, The Land of the Mountain and the Flood, Hamish MacCunn
Harp solo, Autumn, symphonic sketch.....John Thomas
H. J. Williams.
Three Hungarian Dances.....Brahms
Tenor solo, You Flaunt Your Beauty (Golden Threshold), Liza Lehmann
David Duggan.
Lyric Suite.....Grieg
Shepherd Boy.
Norwegian Rustic March.
Nocturne.
March of the Dwarfs.
Contralto solos, Sea Pictures.....Elgar
In Haven.
Where Corals Lie
Marietta Bagby.
Symphonic poem, On the Shores of the Moldau.....Smetana

The orchestra was heard to splendid advantage in this program and Mr. Oberhoffer's reading of the Hungarian Dances was especially noteworthy. An encore was demanded and he gave the Glazounow waltz, op. 47, in D, for an encore. He was also obliged to play an encore to the Grieg numbers. Mr. Williams thoroughly captured his audience and in response to an insistent demand played the "Waterfall," also by Thomas, and always a grateful number.

This evening the program was as follows:

Selections from Faust.....Gounod
Introduction.
Orchestra.
Flower song, Gentle Flowers in the Dew.
Marietta Bagby.
Mephisto's song, Clear the Way for the Calf of Gold.
Arthur Middleton.
Duet, Margarita and Faust, The Hour Is Late, Farewell.
Lucille Tewksbury and David Duggan.
Trio finale, Holy Angels.
Lucille Tewksbury, David Duggan and Arthur Middleton.
Two Movements from Sixth Symphony.....Tchaikowsky
Scherzo.
March.
Selections from Lohengrin.....Wagner
Vorspiel.
Orchestra.
Lohengrin's Narrative.
David Duggan.

King's Prayer and Quintet.
Arthur Middleton and Quartet.
Introduction to Act III and Bridal Procession.
Meditation from Thais.....Massenet
Solo violin, Richard Czerwonky.
Aria, One Fine Day, from Madam Butterfly.....Puccini
Mrs. Tewksbury.
Ride of the Valkyries.....Wagner

Duluth Notes.

Mrs. Tewksbury is gaining recognition as a singer of sterling qualities and her reputation is far more than local. Possessed of a lovely soprano voice, of pure, bell-like quality, and musicianship that makes her always dependable, she captivates musicians and lovers of music alike. She is an oratorio singer par excellence and as such has her time well occupied during the season. Thus far she has been known mostly in the Middle West, but she will soon appear in the East and when she is heard there it is the opinion of the writer that she will be in demand for festivals of national importance for she has all the qualities of a singer of the first rank—voice, style, intelligent and forceful interpretation, and fine stage presence. Her tour with the Minneapolis Symphony Orchestra this spring has been one long triumph, and this the writer knows personally because he has been in half a dozen towns where she has sung this spring and has seen the popular demonstrations over her work and the musicians' approval of her style.

Just another such is Arthur Middleton, the young basso who has just completed his second tour with the Minneapolis Symphony Orchestra. The fact that Mr. Middleton has been twice engaged for this tour shows in what esteem he is held by Mr. Oberhoffer. And everywhere Mr. Middleton has been having splendid success. He has a true bass voice—something not often heard in these days of baritones—and yet he has no difficulty in singing the high baritone parts. He is distinctly dramatic in temperament and it would not be at all surprising to hear of him in opera in the very near future. Already they (the critics and concert-goers) are beginning to compare him

H. J. WILLIAMS,
Harpist.

with other bassos of national and international repute and that is generally a criterion that a singer is being favorably commented on, otherwise he would never have risen to the point of notice at all. The writer would just like to say, Keep your eye on Middleton.

It is seldom that you hear of a harpist making much of a stir at concerts, why, it is hardly possible to say unless it is that there does not seem to be enough color variety to make it take hold of the public. But if that is true of most harpists it is not true of H. J. Williams, harpist with the Minneapolis Symphony Orchestra. Not only has Mr. Williams been very successful in his appearances at home but on the present tour he has distinguished himself as one of the most popular soloists in the company. So successful have his appearances been that Mr. Oberhoffer has decided to feature him for the tour next year. When Mr. Williams played at the matinees yesterday and today it was very evident that he captured and held his audience from the very beginning, and it was not the novelty of the instrument that won them, either, but the musicianly way in which it was handled and the artistic manner in which he gave his solos.

OSCAR HATCH HAWLEY.

OBITUARY

Josephine Pschorr Strauss.

From Munich comes the news that Josephine Strauss, nee Pschorr, the mother of Richard Strauss, died there on Tuesday, May 17, at the age of seventy-three. Her famous son was present at the deathbed. Madame Strauss was a member of the wealthy Pschorr family of beer brewers, and her husband, Franz Strauss, was an amateur musician and for many years an orchestra player in Munich. It was he who at one of the first rehearsals of "Siegfried" threw down his instrument and refused to play Siegfried's horn motive, "Nee, solchen Dreck spiele ich nit." So the story goes. What a strange irony of fate that this should have been the father of Richard Strauss!

Pittsburgh Festival Orchestra Praised in the South.

The Pittsburgh Festival Orchestra, Carl Bernthaler, conductor, and a quintet of well known soloists, including Jeanne Jomelli, Alice Merritt-Cochran, Lilla Snelling, Dr. Franklin Lawson and Frank Croxton, are concluding the fifth week of a most successful Southern tour, which opened at Washington, D. C. During the past five weeks this organization has toured through Virginia, Georgia, Tennessee and North and South Carolina, and everywhere received the most favorable commendation of Southern critics.

Under the skillful direction of Carl Bernthaler, a young conductor of splendid musical attainments, the Pittsburgh Festival Orchestra takes rank with the leading orchestras touring America. Constant association through the year assures a perfection of ensemble work which distinguishes this organization. During the present tour, orchestra and soloists have appeared in conjunction with many of the leading oratorio societies of the South, presenting splendid miscellaneous programs in cities where choral societies were not maintained, and the success of the entire aggregation has been most pronounced. Leading newspapers of the South published the following opinions:

The Pittsburgh Festival Chorus, which won so many friends last year, has added greatly to the number of its admirers this year. Mr. Bernthaler, the conductor, is not surpassed in ability by any orchestral conductor in America.—Roanoke, Va., Times.

The work of the Pittsburgh Festival Orchestra was admirable. The directorship of Mr. Bernthaler is conscientiously effective, combining the usual strong points of the conductor with a courteous consideration of his instruments which produces a corps d'esprit throughout the orchestra, resulting in the perfection of amity and sympathetic interpretation.—Lynchburg, Va., News.

The Pittsburgh Festival Orchestra had a great night, opening the concert with Schubert's symphony in B minor and closing with a faultless and spirited rendition of the "Hungarian Rhapsodie." This latter was one of the most superb pieces of instrumentation ever heard in this State.—Columbia, S. C., State.

The Pittsburgh Festival Orchestra was at its best. Under the skillful leadership of Carl Bernthaler, in response to the heat of whose baton music welled forth in perfect time, it again won its share of applause.—Charlotte, N. C., Daily Observer.

The Pittsburgh Festival Orchestra, now well known in the South, was up to its usual standard. Mr. Bernthaler is at once a masterful conductor. He gets adequate effects with a reasonable amount of energy spent in wielding the baton.—Bristol, Tenn., Herald.

The tour was arranged by W. L. Radcliffe, of Washington, D. C., and is under his personal direction.

Talented Pupils of Janet Bullock Williams.

Knowing that quality is more impressive than quantity, Janet Bullock Williams gave but two concerts this season, but at these she presented pupils who showed that they have been trained to sing artistically. At the second recital, Saturday evening of week before last, Miss Williams, herself at the piano, introduced a number of charming voices and talents. The songs ranged from the works of Haydn to La Forge. The singers who particularly distinguished themselves were Mildred Clark, Dorothy Clark, Bessie Harris, Mrs. John R. Wyckoff, Kate Davis, Marion Hallam, Maude Little, Louis La Tourrette Burke. The singers were assisted by Siegmund Grosskopf, violinist. Mrs. Wyckoff and Miss Little opened the program, singing the barcarolle from "Hoffmann's Tales," and Mildred Clark closed it with a group of old Scotch songs. Dorothy Clark sang a group of German lieder, including Schubert's "Erl King." The Misses Hallam and Little sang the "Flower Duet" from "Lakme." A fine audience attended the concert, given in Carnegie Chamber Music Hall.

Felix Weingartner's music to Goethe's "Faust" has been performed in the Deutsche Theater in Berlin ninety times since the spring of 1909.



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BOSTON, Mass., June 4, 1910.

The serious performances of opera and oratorio given by the pupils of Mr. and Mrs. Arthur J. Hubbard recently were varied by the presentation of a music comedy, "The Salem Witch" (book and music by Florence Maxim), which was given at Union Hall on June 2 with the following cast:

Susan Sharp	Milliners	Caroline Hooker
Mary Williams .....	.....	Anna Cambridge
Adelina, An Italian Working Girl .....	.....	Gertrude Day
John Don, an Artist .....	.....	Everett E. Glines
Edward, a Chauffeur .....	.....	Andrew May
Tommy, An Errand Boy .....	.....	Master Cliff Pearce

According to the favorable reports received by the writer, who was elsewhere engaged, the performance was carried out most successfully by all the participants.

Madame de Berg-Lofgren is in constant receipt of communications from pupils all over the country who always send her the programs and press notices chronicling their efforts. A program of recent date was sent by Susan Darlington Pierce, of Pomona, Cal., a former pupil now teaching successfully in that part of the country, who gave a recital with the assistance of her pupils. From all accounts this recital was one of the musical events of the season, as the letter, full of loyalty and gratitude to her teacher, and the enthusiastic press notices accompanying it proved beyond a doubt.

Arthur Nevin's "Poia" was given a hearing at the closing musicale of the series given May 31 at the home of Mrs. Richard Hamlen Jones for the benefit of the Chromatic Club fund. The artists participating were Bertha Cushing Child, contralto; Mrs. Henry W. Forbes, soprano, and Mr. Stickles, pianist.

John Parsons Beach, the rising young pianist and composer, and Lucy Lazelle Carter were married in St. John's Church, Newtonville, Mass., June 1. Mr. and Mrs. Beach will sail for Paris, where they are to make a long stay in order that Mr. Beach may avail himself of this opportunity for further study.

The esteem in which Theodore H. Bauer, the press representative of the Boston Opera Company, is held by the newspaper fraternity as well as by his many friends outside the journalistic field, was evidenced in the rousing send off they gave him when he left May 31 for a two months' tour of Europe. While abroad he is to co-operate

with Director Russell in getting material for the prospectus of next season's opera, besides visiting the great musical centers of the Continent.

Robert Seaman, baritone, and Effie Briggs, soprano, united in a song recital given at Huntington Chambers Hall on May 31. They also had the assistance of Ruby Page, reader, and William Keim, accompanist.

Pupils of Gertrude Franklin-Salisbury gave a concert in Potter Hall on June 1.

The Aborn Opera Company began its season of light opera with a performance of the ever popular "Robin Hood," in which many members of the original Bostonians took part.

Thursday evening Mr. Marquarre took the baton for the remainder of the season of the "Pop" concerts in Symphony Hall and concluded his first program with a march of his own composition, "Teddy's Return," a most timely composition.

Tollefsen Pupils' Recital.

The violin pupils of Carl H. Tollefsen and the junior piano pupils of Augusta Schnabel-Tollefsen appeared in a recital on May 26 at Memorial Hall, Brooklyn, the following pupils taking part: Violin, Allen Hickerson, Dorothy Hothorn, Mercedita Wagner, Alfred Henry, Jr., Martha Musans, Fred Reimann, Myron Hungerford, Miss Gordon, Mr. Simonsen and Mr. Christensen; piano, Roxane Miller, Henrietta Krause, Edith Kramer, S. Charles Henry, Valerie Hickerson, Florence Williams, Sophie Moltz, Leslie Krieger, Gertrude Zimmermann, G. Harold Hickerson, Pauline Flasterstein, Marie Miller, Mabel Wolf, Miss Berger, Fannie Gordon, Miss Yeaton.

Of special merit was the playing of Mercedita Wagner, Sophie Moltz, Alfred Henry, Jr., G. Harold Hickerson, Fred Reimann, Myron Hungerford and Mabel Wolf. The Hickerson Trio of three young boys, G. Harold Hickerson, piano; Milton Blankstein, violin, and Lucien Schmit, cello, afforded much pleasure by the excellence of their ensemble and clarity of execution.

Rappold Warmly Welcomed in Paris.

Oscar Saenger received a cable from Paris last week notifying him of Madame Rappold's successful debut in that city with the Metropolitan Opera Company on June 1, as Aida in Verdi's Egyptian opera.

INTERVIEW WITH DR. ZIEGFELD.

One of the most important pieces of musical news of the year was that given to a MUSICAL COURIER representative on Monday of this week by Dr. F. Z. Ziegfeld, president of the Chicago Musical College. On Sunday the directors of the Metropolitan Opera Company of New York met at the summer residence of Otto H. Kahn and voted one thousand dollars for two scholarships in the Ziegfeld School of Opera. The examination of applicants will be held on September 10 in the Ziegfeld Theater, Chicago. These scholarships entitle the successful candidates to the privileges in the opera school for one year. The Chicago Musical College will supplement this with four free scholarships in the opera class. The results of this combined action is self evident. The Chicago Opera, which will open in the fall under the direction of Andreas Dippel, will afford another stimulus for aspiring singers and with the Metropolitan Opera Company deeply interested in the candidates, an unprecedented opportunity is thereby afforded to American singers.

Mr. Ziegfeld sailed for Paris yesterday (Tuesday) on the Kaiser Wilhelm II, on important business, this being his one hundred and sixteenth voyage, but expects to be at his desk again on August 1, as the summer school of the college is in a very flourishing condition and requires his constant supervision. The college commencement will take place on June 14, in the auditorium, which seats forty-four hundred, and so popular are these commencement exercises that the place is always too small by some two thousand.

The Chicago Musical College is among the largest in the world, with 4,923 pupils, a corps of eighty teachers and with 350 receiving diplomas in the teachers, graduating and post-graduating courses. It is an institution which engages its instructors with the understanding that their entire services shall be at the disposal of the college. It pays the teachers commensurate salaries, thus enabling them to conform to this requirement without financial loss. The college is thoroughly equipped in every branch of the art and has, for years, furnished a chorus of 100 for the "Parsifal" performances given by the Metropolitan Opera Company and which chorus has always received the highest praise. There is also a professional opera class in the ranks of which are to be found most of the best singers in Chicago and with whom some operas in English will be given.

Dr. Ziegfeld has been at the head of the college since 1867. He is taking a deep interest in the Chicago Opera project and says that the people are much interested in it and will support it handsomely, the boxes having already been sold.

Werrenrath's June Engagements.

Reinold Werrenrath, the baritone, with Mrs. Werrenrath, left New York Monday of this week to fill a number of engagements in the West. Today (June 8) he assists in a performance of "Aida" in Indianola, Ia. This appearance is to be followed by two more engagements in that State—recital in Sioux City, June 13, and recital in Burlington, June 20. After that Mr. Werrenrath must rush back East to give a recital in Rochester, N. Y. During holidays between the concerts in Iowa, Mr. Werrenrath will rest at the ranch of his father-in-law, at Hudson, S. Dak.

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NEW YORK, June 6, 1910.

Abbie Clarkson Totten's Waldorf-Astoria concert was a decided success. The Astor Gallery was well filled, and the Totten pupils especially did well. Little Gladys Toplitz, who has had but three months' piano instruction, played with perfect time. She is a granddaughter of Emma Toplitz, of Riverside Drive, once a well known pianist. Ethel Meserve, studying less than two years, has made fine progress; she has talent and is a good musician, singing Strelezki's "Happy Days" (violin obligato by Charles Meserve) in a pleasing manner. The two sextets, sung by young women pupils, showed good style and phrasing; the singers were Daisy Meisser, Alma Young, Augusta Levitt, Mrs. Warren, Mrs. Frank Ruscoe and Ethel Meserve. Alma Young, handsomely gowned, is from Texas, an ambitious student of both voice and piano. Following study here she expects to go abroad. Madame Totten, youthful of appearance, in brilliant voice, sang ballads by Moore, Balfe and Ardit's "Kiss Waltz," uniting with Miss Meserve in Milotti's "The Night." Later a group of songs by American composers brought her great applause. Emma Banks won warmest indorsement by her playing of the Schubert-Tausig "Military March" and other things; she has artistic aplomb and a technique which conquers everything. Miss Fransioli, Helen DeWitt Jacobs and John DeShazo contributed solo numbers which were enjoyed, and Miss Kendrick and Marjorie Jacobs played accompaniments.

Carl M. Roeder's junior piano pupils, twenty-seven in number, played solos at Chamber Music Hall June 4. The feature of the recital was the fact that every one played without the notes, with seldom a hitch or lapse of memory. Another feature worth mentioning was the attentive audience, which sat throughout the two hours without weariness. The players followed each other swiftly, and there was some very good playing. Beatrice Adler played Ambrose's "Whispering Wind" well. Adelaide Smith showed good touch in Reinhold's "Impromptu in C sharp." Ida Yudelwitz played Mendelssohn's E minor scherzo with snap and clean phrasing. Eugene Schweitzer's playing of Moszkowski's "Liebeswalzer" was enjoyable. Others who showed the result of thorough teaching were Eleanor Anderson, Alma Blauvelt, Helen Walters, Margaret Schober, Helen Wittner, Annie Fordyce, Hazel Potter, Anna Crow, Julia Rauch, Marie Wolf, Ethel Butler, Emelie Munroe, Dorothy Dennis, Mildred Albert, Martha Horwitz, Margery Durston, Jessie Thoms, Martha Gill, Lillian Stark, Loretta Deevey, Lucy York, Olive Hampton and Adolf Schuetz.

A recital of kindergarten and elementary department, in charge of Miss Wright and Miss Crane, will take place on Saturday afternoon, June 11, in Alexander Avenue Baptist Lecture Room, 141st street and Alexander avenue. A cordial invitation is extended to those interested.

Eugene Heffley's thirty-third Saturday musicale, June 4, had as participants Lesley Woodruff, pianist; Coryl Bense, soprano; Mrs. Wallace Young, accompanist.

Holger Birkerod, Danish baritone, recently sang for a private audience, creating admiration for his fervor of delivery and dramatic blood, as evinced in Hermann's "Drei Wanderer," "The Lark," etc.

Nine piano pupils of E. W. Riesberg took part in his annual students' recital June 4, Carnegie Hall, playing works by Spindler, Grieg, MacDowell, Rubinstein, Balart, Massenet, Von Weber and Mendelssohn. Sylvia and Beatrice Rosenthal did that rare thing—i. e., playing a duet without error. Harriet Engel showed brilliant technique in Mendelssohn's G minor concerto. Samuel Jacobs played Grieg's concerto with much dash. Douglas Stuart Moore, a pupil of the class at the Hotchkiss School, Lakeville, Conn., came down for the express purpose of playing MacDowell's "Witches' Dance" and Rubinstein's "Staccato Study"; later, by request, he played his own Impromptu in C, a study based on a series of tenths in the left hand, showing natural gift for composition.

Others who did credit to their study course were Alan Wikoff, Anna Elpern, Dorothy Teplitz and Florence Abels. Quantities of beautiful flowers were presented the pianists, and the audience was pleased and attentive throughout.

Emma Dambmann-Friedmann's soprano pupil, Helen B. Hoffman (recently praised in the columns of THE MUSICAL COURIER for her excellent singing and unaffected personality at an Astor Gallery concert), sang the part of Zorah, the leading bridesmaid, in "Ruddygore," given before a Morristown audience, by the Amateur Operatic Society. She made one of the hits of the evening, The Record saying as much.

The Wirtz Piano School annual pupils' recitals take place June 7, at the school, and June 10, at the Y. M. C. A. hall, 5 West 125th street. A feature of June 10 is the performance of Eilenberg's "Children's Symphonie," with piano and eleven toy instruments.

Mary Helen Howe (Maria Celli) sang in the Turin opera, appearing as Julietta, May 22.

At Studio 839 in Carnegie Hall, a charming evening of artistic music was afforded the friends and patrons of Alice Lawrence and her two collaborators, David Talmage and Franklin Riker. The program was of sufficient scope to give a taste of the quality of each of the participants. Handel's duo sonata in A was given with good ensemble by Miss Lawrence and Mr. Talmage. A number of modern things by Chopin, Liszt and Moszkowski were played by Miss Lawrence, and two groups of English, French and German songs were sung admirably by Mr. Riker, accompanied by his wife at the piano. Miss Lawrence has a poetic touch, and plays with breadth, refinement and dash.

Victor Harris sailed for Europe June 2 on the La Lorraine, to be gone until the end of September. He will pass the time in pleasant recreation after a busy and successful season.

Estelle Wentworth, prima donna with the Aborn Opera Company, now playing in Boston, and who has, during her three seasons with this company, won most flattering notices, was for over six years under the instruction of Raffaelo De La Marca. John Dunsmaire, well known in light opera, is also a De La Marca pupil.

At the musicale given May 21 by Cécile M. Behrens in her studio the following took part: Louise Welch, Marion Veith, Dorothy Mack, Elizabeth Terriberry, Beatrice Wetzel, Katherine Schulz, Henrietta Schollerman, Alice Bulson, Erna Korn, Margaret Terriberry, Angela Gianelli, Ernest Eidlitz, Mabel Wetzel, Clara Schmit, Marie Seton, Florence Neuberger, and Cécile M. Behrens.

Dudley Buck is taking a week's rest at Atlantic City before he begins his summer term at his Carnegie Hall studio. Mr. Buck will have the largest summer class in the history of his career as a vocal teacher. His pupils include singers from several States, as well as many who reside in New York and vicinity.

Mrs. William S. Packer, the dean of the Master School of Music in Brooklyn, will sail for Europe the first week in July with her daughter, Miss Packer. The Packers will go to Munich first, where they are to attend the Mozart festival. Other points in Germany will be visited, and then the ladies are going to France for the remainder of the summer.

Mrs. Babcock, head of the International Musical and Educational Exchange at Carnegie Hall, announces that she has forty openings for teachers of music in various schools, academies and colleges in the United States. The Agnes Scott College, in Georgia, has engaged Louis A. Johnson and Carrie Porter as vocal teachers, through the Babcock agency. Rockford College in Illinois has secured Edith Fitch as vocal teacher. Mary Baldwin Seminary at Staunton, Va., has engaged Louise G. Bigelow as teacher of singing. Frankziska Heinrich will go to Crescent College as piano instructor.

On May 26 the following pupils of Virgil Gordon gave a piano recital at Genealogical Hall: Jane Quinn, Janie Bartlett, Horace Dow, Millie Samuels, Jeanette Eckert, Walter Abrahams, Edna Griebel. All played in their usual brilliant style, showing a thoroughly musical manner. Every number was well played, some of them with considerable virtuosity.

Josefa Middecke announces that she will remain in New York all summer to teach at her studio-residence, 161 West Eightieth street. Madame Middecke has had many

applications and this has resulted in her decision to remain in the city and give instruction to the singers and students, who have progressed while studying with her. Madame Middecke teaches the old Italian method of bel canto. Now that she has published the fact that she is to have summer classes, out of town teachers will be glad to avail themselves of the opportunity to take lessons of this successful teacher.

Emma Roderick, whose studio is at 324 West Fifty-seventh street, was the associate teacher of Emilio Belari in Paris for many years. Her pupils have made rapid strides and their voices have been developed in the natural and scientific way. Singers trained by Madame Roderick are holding good positions and more are soon to begin their careers.

At her studio in the Fife Arms, on June 2, Florence Haubiel Pratt, gave her final musical of the season. Those participating were Frances Cortright, Elsa Armbrust, Elizabeth King, Clara Armbrust, Jessie King, Vera Moore, Irene Brady, Louise Tabor and Miss Pratt. The special features of the evening were the cycle of seven songs, "Fair Ellen," by Alexander von Fielitz, sung by Miss Pratt; two piano pieces, "Reverie," by Charles Haubiel, the eighteen-year-old brother of Miss Pratt, who is studying with von Fielitz and has already twenty compositions to his credit, and "Faust Valse" (Gounod-Liszt) Louise Tabor played the accompaniments for the song cycle, also a solo.

The following notices refer to Dr. Franklin Lawson's success on the tour with the Pittsburgh Festival Orchestra:

Dr. Franklin Lawson is a very artistic tenor, whose work shows careful study and thorough knowledge. His phrasing is most admirable.—Richmond, Va., Times-Dispatch, April 27, 1910.

Dr. Lawson is a rare soloist and the beauties of his diction were constantly in evidence throughout the entire evening.—Richmond, Va., News Leader.

The tenor, Dr. Lawson, was warmly endorsed.—Petersburg, Va., Daily Index-Appeal, April 29, 1910.

Dr. Lawson has a pure tenor voice of much sweetness and he sings with perfect mastery of his art.—Norfolk, Va., Ledger-Dispatch, April 30, 1910.

Dr. Franklin Lawson was in all respects delightful. He has a voice that is beautiful and the enjoyment of his lyric power was many times manifested in the audience. ("The Elijah")—Norfolk, Va., Virginia Pilot, May 1, 1910.

Under the direction of the summer session of Columbia University it is planned to organize a chorus of three hundred voices for the public performance of important choral works. Rehearsals will be held at Earl Hall, on Mondays, Wednesdays and Fridays at 8 p. m., beginning Friday evening, July 8 and ending on Monday evening, August 8. The conductor, Walter Henry Hall, will try voices at Earl Hall on Thursday evening, June 2, and Saturday evening, June 4, from 8 to 10 o'clock.

The dates arranged and the works to be given are: Tuesday evening, August 9 the "Messiah," Handel; Thursday evening, August 11, "King Olaf," Sir Edward Elgar, or some other standard work.

Gadski Endorses the Dunning System of Music Study.

Johanna Gadski, the prima donna, who is an excellent musician as well as a great singer, is the latest to send Carrie Louise Dunning an endorsement of The Dunning System of Improved Music Study for Beginners. Among the others who have endorsed Mrs. Dunning's invention are Leschetizky, Scharwenka, Busoni, De Pachmann, Gabrilowitch, Carreño, the late William Mason and many others. This is Madame Gadski's letter to Mrs. Dunning:

ST. LOUIS, April 25, 1910.

MY DEAR MR. DUNNING:—I greatly enjoyed your lucid and intelligent delineation of the Dunning System of Music Study for Beginners, with the unique apparatus used, which must be as interesting and instructive to older pupils as well as to the children. I was deeply impressed with its adaptability to the vocal teacher's needs, as well as to the instrumental, and I believe that its general use would revolutionize the study of music for the masses and give them that broad intellectual foundation which is usually lacking. This system certainly fills a long-felt want in ear training, sight reading, transposition and memory work, and I recommend it to every progressive, conscientious teacher, both vocal and instrumental.

(Signed) JOHANNA GADSKI TAUCHER.

Mrs. Dunning will open her summer normal class for teachers at Chautauqua, on Lake Chautauqua, N. Y., on July 1.

New Second Concertmeister for Thomas Orchestra.

(By Telegraph to the Musical Courier.)

CHICAGO, Ill., June 4, 1910.

Hugo Kortschak, of this city, has been engaged as second concertmeister of the Theodore Thomas Orchestra.

RENE DEVRIES.



ADOLPHE— BORCKHARD

October 1910 ————— May 1911

KNABE PIANO USED

From Le Monde Musical (Paris), April 30th, 1910.
(Berlin Letter.)

As for the French artists in Berlin: The close of the musical season has been particularly favorable to French art. Composers and virtuoso have shone more brilliantly than formerly, and the press—remarkable to record—has been very amiable.

Among French artists—to all these gentlemen all honor—I place Thibaud beyond compare.

As for the pianist, Borckhard, he has made a veritable sensation. The most severe critics have lavished on him all their praise. They compare him to Liszt and declare him "a new genius of the pianoforte."

I have before me a series of extracts from the Berlin critics, and I am astonished at the abundance of praise which they heap upon his head.

In short, this successful debut, and so very remarkable, is, frankly speaking, a heavy load for so young a man to carry.

CONCERT DIRECTION M. H. HANSON
437 Fifth Avenue, New York

London Praise for Helena Lewyn.

The following comments upon the playing of Helena Lewyn, the young and gifted American pianist, are from London papers:

The young pianist, Helena Lewyn, who made her first appearance in London at Bechstein Hall yesterday afternoon, has many of the gifts most highly valued by pianists of the present day. Her touch is of beautiful quality, there is plenty of tone coloring, and she has both intelligence and feeling as well as rare technic.—*Fuller-Maitland*, in *The Times*, London, March 18, 1910.

Helena Lewyn is the possessor of exquisite technic, for, in addition to fluency, she has a beautiful touch and a good command of tone color.—*Sunday Times*, March 20, 1910.

Helena Lewyn, who made her first appearance in England yesterday, has, indeed, a very considerable grip over her instrument, a firm touch and a tone which is easily graduated from one extreme to the other, and she plays with great forcefulness of style.—*Daily Telegraph*, March 18, 1910.

Helena Lewyn, who made her first appearance in England at Bechstein Hall yesterday afternoon, promises well, because her playing showed intelligence and a sense for steadiness in rhythm, this last quality being one which, combined with many other features in Miss Lewyn's playing, will easily carry the possessor thereof a long way on the road to success. Her tone is very agreeable, both in fortissimo and in the quieter shades, and we will be pleased to hear of her again.—*Pall Mall Gazette*, March 18, 1910.

Helena Lewyn gave a piano recital at the Bechstein Hall on Thursday afternoon and made a promising first appearance in England.—*The Observer*, March 20, 1910.

At the Bechstein Hall Helena Lewyn made her debut in England and proved herself certainly to be a player of great talents. Her tone is pleasant in quality, her technic highly developed, and she plays with obvious intelligence. She played the Beethoven "Waldstein" sonata in a very smooth and finished style.—*The Westminster Gazette*, March 18, 1910.

In Helena Lewyn's playing of sonatas by Beethoven and Chopin she revealed a powerful technic and a musical touch, as well as taste and refinement.—*The Referee*, March 20, 1910.

Helena Lewyn, a young pianist, has had much success in Germany and may reasonably hope for it in this country, where a liquid, refined tone and ease and fluency of technic are justly valued. She has, indeed, great strength and knows how to work up a climax effectively.—*The Star*, March 20, 1910.

Helena Lewyn, a young pianist of great promise, gave her first London recital on Thursday last. In a scheme which included the most exacting works of the greatest masters she gave proof of having attained complete mastery over the keyboard and a high point of artistic proficiency. Tone and brilliance were prominent features, combined with great charm, in the playing of Chopin's great B flat minor sonata. The program was given throughout in a way which

augurs well for the young pianist's future.—*Musical News*, March 26, 1910.

Miss Lewyn has been engaged by the Ohio State Music Teachers' Association to give a recital before that organi-



HELENA LEWYN.

zation on the occasion of the Convention at Columbus, Ohio, June 29.

It is the business of an author—indeed, it is his duty—when he conceives of an idea to present it in the right manner. It is not expected of him that he will be too mellifluous. Harmony, and nothing else but harmony, morning, noon and night, is cloying. Neither should he resort to "Apt alliteration's artful aid"; but at least he should arrange his words so that, when they fall upon the reader's ear, they will not jar and clash with each other to the extent of confusing and irritating him. An ear for words is much like an ear for music—it cannot always be acquired.—*New York Life*.

More Successes for Two Ohrstrom-Renard Pupils

In the recent music festival given at Carnegie Hall by the American Union of Swedish Singers, on Saturday and Sunday, May 28 and 29, before audiences that filled every nook and corner of the auditorium both nights, Anna Case, of the Metropolitan Opera Company, and May Corine, both developed under the guidance of Madame Ohrstrom-Renard, won a most brilliant success. Saturday evening Miss Case sang the big aria from Gounod's "Mireille" with a beauty of voice, style and finesse that was a real delight to all lovers of bel canto; as she ended the aria with a glorious E flat in alt, the whole audience, including the 600 singers on the stage, gave her a reception that was nothing short of an ovation, in response to which she sang a Swedish folk song in the original language, which still further endeared her to the audience, which was amazed at her faultless diction and pronunciation. Later in the evening she sang, with equal success, a group of songs by Sjögren, Söderman and Dannström.

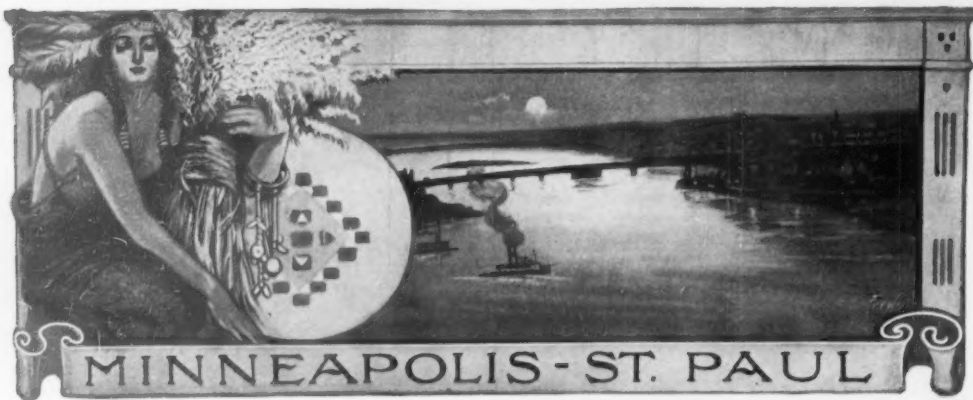
Those few in the audience who have had the opportunity to hear this remarkably gifted singer on former occasions were all of the opinion that never before has her warm, beautiful voice and great personal charms showed to such an advantage as on this occasion.

Sunday evening May Corine was one of the soloists, and she received a reception that would make any singer happy. Miss Corine sang the mad scene from "Lucia," with flute obligato, displaying a charming voice and a technical skill that surprised her hearers. Her beautiful legato, clear cut runs and staccatos would, indeed, do credit to many a singer of greater fame. Many in the audience undoubtedly wondered how it was possible for this little girl to produce such a volume of tone as she did. In response to the vociferous applause she sang Grieg's "Sunshine Song" with feeling and irreproachable style.

Madame Ohrstrom-Renard must have felt a pardonable pride in the really great success of these two singers, both of whom are exclusively her pupils.

Calzin's Important Bookings.

Alfred Calzin already has been booked for a large number of important engagements for his second transcontinental tour next season. Mr. Calzin has just been booked by the Minneapolis and St. Louis Orchestras.



TWIN CITIES, JUNE 4, 1910.

The talent of the Cathedral Choral Club will be turned this year to the new opera, "A Nautical Knot," by Dr. William Rhys-Herbert, Madame Mastinelli and Ethel Malcomb will be associated with Floyd M. Hutsell in the direction of the production. The principals include Frances Vincent Coveny, Tenie Murphy, Margarete Alexander, Mary Hallinan, Louise Nightingale, Harris Gannon, P. J. Gannon, R. B. Kidwell, George Donovan and Lawrence J. Hickey.

Pauline Hospes, of Stillwater, Minn., gave a piano recital last Saturday evening. She was assisted by Mrs. James Davis and Mrs. J. I. Lewis. Mrs. Lewis sang a group of songs by Miss Hospes, who is a pupil of Helen E. Briggs.

Francis MacMillen, a young American violinist, who has had success in the concert field both at home and abroad, has been engaged by the St. Paul Symphony Orchestra as a soloist for the coming season.

Myrtle Weed has issued invitations for an informal musical at the residence of Mrs. J. C. Larken. Mary F. Cummings will assist.

Maud Meyer (soprano), of the faculty of the Minneapolis School of Music, Oratory and Dramatic Art, gave a Brahms-Strauss program on Friday afternoon. Hortense Pontius played the accompaniments. The program follows: Brahms—"Sappische Ode," "Von Ewig

Liebe," "Wie Bist Du, Meine Königin," "Vergebliches Standchen," "Wiegenlied," "Sandmännchen," "Die Maimacht," "Meine Liebe Ist Grün," "Immer Leiser wird mein Schlummer." Strauss—"Befreit," "Sehnsucht," "Cécile."

Ida Dahlgren gave her graduation recital in Macalester Hall on Tuesday evening. Sam Jacobs (violinist), assisted.

Emilie Eggen, a pupil of Mr. and Mrs. Charles M. Holt of the Dramatic Department of the Minneapolis School of Music, Oratory and Dramatic Art, gave a pleasing graduation recital in the School Hall last Friday evening. Miss Eggen was especially good in the beautiful pathetic play, "Barbara," by Jerome K. Jerome. She was also very pleasing in the humorous monologue, "Cupid Plays Coach." She was assisted by Agnes Hallum (soprano), pupil of William H. Pontius, and Mary Bifelow, Morris Baker and Robert Wilson, pupil of Mr. and Mrs. Holt.

Harriet A. Hale is to spend the summer in the Rockies and on the western coast. She will visit at Los Angeles Professor and Mrs. Sperry, formerly of Carlton College, and Mrs. Carrie Jacob Bond, at Hollywood, returning to St. Paul in the early autumn. Mrs. Bond is going to Honolulu for a short stay before leaving for Germany to remain several years.

Macy Will, a pupil of Mr. and Mrs. Charles M. Holt of the Dramatic Department will give her graduation recital in the School Hall Tuesday evening, June 7. Miss

Will will be assisted by Leslie Wilcox, Lyle Clement, Gerard Van Etten, Frank Howard, George Witt, Edwin McDermit and Gertrude Frambach. The program will consist of three one-act plays.

The first of a series of recitals in the Nelson Studios occurred June 3. Mr. Nelson (violinist), and Louis Rosenberger (pianist), appeared.

The Commencement Exercises of the Minneapolis School of Music, Oratory and Dramatic Art will occur next Friday evening. There will be fifty-six graduates from the different departments. The program will consist largely of concertos, accompanied by a special orchestra and readings by pupils of the Dramatic Department.

Elizabeth Custer and Mabel Freedlund, pianists, pupils of William T. Spangler, gave a graduation program Thursday evening, assisted by Nell McKenzie (contralto), pupil of William H. Pontius.

Gladys Hodson and Stella Reed, also pupils of William T. Spangler, gave a graduation program last Tuesday evening, assisted by Clara Theison (reader), pupil of Mr. and Mrs. Charles M. Holt.

Piano pupils of Wilma Anderson-Gilman gave a program last Wednesday afternoon in the School Hall. Belle Sandford (pianist), also a pupil of Wilma Anderson-Gilman, gave a graduation program last Thursday afternoon. She was assisted by Lillie Moe (contralto), pupil of Stella Spears, and Fern Griffith (soprano), pupil of Maud Meyer.

Ella Gunderson and Ella Bue, senior piano pupils of Carlyle Scott, gave a graduation program last night. Vera Giles, a pupil of Carlyle Scott, will give her graduation program Monday evening. Ada Grinager and Joy Hall, pupils of Carlyle Scott, will give a graduation program next Tuesday afternoon. Lulu Glimme, also a pupil of Carlyle Scott, will give a graduation program next Wednesday afternoon.

Piano pupils of Oda Birkenhauer gave a very interesting program in the School Recital Hall last Monday evening. Those participating were: Alpha Dahlby, Mathilda Hausmann, Geneve Nesse, Marion Baird, Sarah Friedman, Edmund Green and Margaret Hicks. They were assisted by Margaret Larkin, pupil of Mr. and Mrs. Holt, and Magdalene Dahl (soprano), pupil of William H. Pontius.

MARIAN COE HAWLEY.

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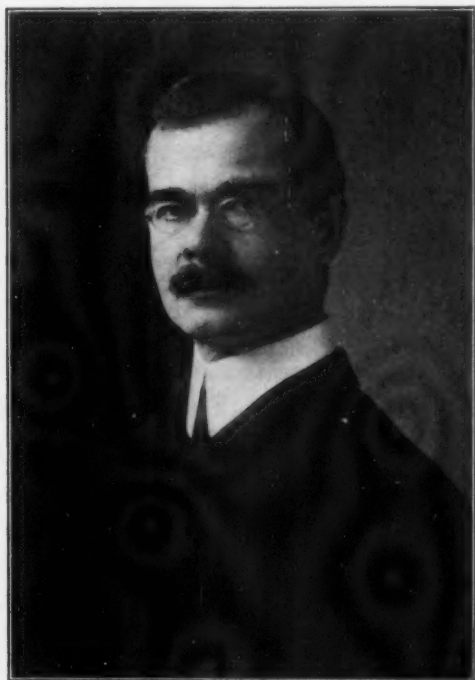
SOME MID-WESTERN COMPOSERS.

ST. LOUIS, Mo., May 28, 1910.

As this letter is bound to be more or less personal the writer will adopt the first person, avoiding, however, the perpendicular as much as possible. To begin, then:

It was just four years ago that I attended a convention of the Missouri State Music Teachers' Association at Moberly and for the first time met Ernest R. Kroeger and heard him play. Fourteen programs were given during the four days of the convention and the one program that stood out above all others bore this heading: "Piano recital by Ernest R. Kroeger. Mr. Kroeger will play fifteen original compositions as follows:" and then followed the program, headed by his beautiful first piano sonata and ending with "Egeria," a great bit of piano music that is now being played all over the country. That recital was a revelation, for it showed as nothing else could have done the utter failure of the old saw, "A prophet is not without honor save in his own country," because here was the prophet in his own country and the most honored guest present. It was small wonder that such was the case for Mr. Kroeger had proved himself an artist at the keyboard and, playing compositions of his own—always a trying ordeal—had made a profound impression on the audience.

Starting with an acquaintance at that time I came to know Mr. Kroeger rather intimately, heard him play in



ERNEST R. KROEGER.

private and public many times and did not wonder at his great popularity as well as the respect in which he is held at home, for he is really a big man, yet entirely modest and unassuming withal. He can do, and he knows that he can do, and he does do, yet he makes no boast of it. Very few people, even right in his home town, know, for instance, that he can play any program they may select from classical literature on a week's notice. He has at least 1,500 compositions at his fingers' ends—a repertory that is not equaled by half a dozen living pianists, and perhaps not by more than two or three. He has memorized and can play, almost at an instant's notice, nearly everything in piano literature by Bach, Beethoven, Brahms, Haydn, Mozart, Schumann, Chopin, Liszt, Mendelssohn and the other classical composers; knows all the great etudes and studies—Cramer, Clementi, Czerny, Moscheles, etc.—and also has memorized hundreds of compositions by the most modern composers—Strauss, Reger, Debussy, Ravel—to say nothing of the vast quantity of music by American composers that he has memorized and performed in public. That feat of memory alone is enough to make him celebrated, but that is only one side of the man. Mr. Kroeger is a writer and his articles on music are eagerly sought by musical journals. He is a lecturer, having lectures (with piano recitals) on seventeen different topics. He is a teacher, has every moment of his available time filled. And, last and greatest of all, he is a composer whose individuality is felt in everything he has written—and the catalog of his published compositions runs into the hundreds. He has added to every department of composition—songs, pieces for piano, violin,

cello, piano trios, piano quintets, violin sonatas, cello sonatas, string quartets, suites for orchestra, church music, organ music, in fact everything you can think of, and it is all good—so good that it is published, and sold, and publicly performed. The first piece of Mr. Kroeger's to become famous was the "Cradle Song," one of a set of four (op. 9) entitled "Humoresques." Probably the best known and most played of his piano pieces is "Egeria" (op. 35). Others almost equally well known are the "Dance of the Elves" (op. 97), "Moment Musical, à la Espagnole" (op. 24, No. 3), four sonnets (op. 36), "Cinderella" (op. 39, No. 4), scherzo (op. 45), "Arion" (op. 46, No. 1). In "American Character Sketches" (op. 53) Mr. Kroeger has tried to show various phases of music characteristic of America—Indian, negro, mountain, etc. His "Prelude and Fugue" (op. 41) has been considerably used in the great conservatories of Europe, and his sonata in D flat (op. 40) has been played by well known artists.

In the educational line Kroeger's concert etudes (op. 50), dedicated to Eugen d'Albert, have been much used. His fifteen left-hand etudes (op. 54) and his "Hand Expansions and Contractions" have been very successful. Mr. Kroeger has a piano concerto in manuscript and a new sonata which he esteems higher than the first. Probably of all his piano works he prefers his "Moods" (Stimmungen), thirty pieces (op. 60). His latest publications are five pieces (op. 68) issued by Ditson. For organ he has written two preludes and fugues (ops. 27 and 56), three Oriental scenes (op. 37), "Marche Pittoresque," which has been much played, and eight new pieces (op. 67). Mr. Kroeger has written a large number of songs, the best known, possibly, being "Bend Low, O Dusky Night" (op. 48, No. 2). Among other songs are "Moorish Serenade" (op. 11, No. 1), considerably sung by tenors, "Drifting" (op. 21, No. 3), "Life of Life," on Shelley's poem (op. 34, No. 3), "Song of the Norseman" (op. 43, No. 1), sung by Charles Clark and Gwilym Miles, "A'ove the Stars" (op. 62, No. 3). A new set of ten songs (op. 65) has recently been published with English and German text, the best of which are, probably, "The Stars Shine in Their Radiant Glory," "The Flight of the Arrow," "Crossing the Bar," and "Res." A unique work is the recitation with piano accompaniment, "The Romance of the Dawn" (op. 63). For chamber music Mr. Kroeger's two trios, quartet and quintet for piano and strings, and four string quartets are among his most representative works. His violin and piano sonata (op. 31) has been quite a success. For orchestra his "Lalla Rookh" suite has been extensively played, the Thomas, Minneapolis, St. Louis, New York, Cincinnati and Russian symphony orchestras having had it on their programs, and the Boston Festival Orchestra has had it on two of its Atlantic State tours. Other orchestra works are the symphonic overtures "Hiawatha," "Sardanapalus," "Thanatopsis," and "Endymion," which have been played by various orchestras in the United States.

It was shortly after this meeting with Mr. Kroeger that there came to my studio one day a batch of music from Schirmer and among it were six pieces by Samuel Bollinger. Now, I was ever a crank on new music, always looking for something new and good, and so I went at those six pieces in great haste, anxious to find out why they had been published. I played them over and was left in something of a daze because I did not at once grasp the meaning of them. I laid them aside for study and after a few weeks fell quite in love with them, especially an enormously difficult scherzo (op. 14). I wondered who Samuel Bollinger could be that had the audacity to write music like that and, as Mr. Kroeger happened to be visiting me just then, I asked him if he knew "that new composer, Bollinger." Mr. Kroeger knew all about him and at once gave a brief synopsis of Mr. Bollinger's career, winding up with "he now lives and teaches in St. Louis, and so successful is he that some of his pupils have come on from California to study with him." Shortly after that it was my good fortune to meet Mr. Bollinger and when I told him that I knew all about those six pieces Schirmer had published he looked incredulous and I had to convince him by real demonstration that I did know them before he actually believed it. Those piano pieces were: Chopinesques" (op. 4) "At Sea, Prelude," "Nocturne," "Impromptu" (op. 8, No. 2), "Tone Poem" (op. 14), second scherzo. They were all splendid but especially the scherzo. After that meeting with Mr. Bollinger, some two years ago, I did not have an opportunity of seeing him again until this week. I called at the Strassberger Conservatory, where he is head of the piano department, but luckily he was not there and so I

caught him at home and had the pleasure of hearing him and his charming wife play many other compositions. And not only that morning but one whole evening was spent going over his music, and most delightfully it was spent, too. Some of the things I heard at his house—his own compositions, of course—were a "Concert Caprice" for violin and piano; "Romanze" (op. 6), for violin and piano; "Sonnet," for piano (op. 8), dedicated to Fannie Bloomfield Zeisler; five characteristic dances, "Dance Caprice," "Danse Humoresque," "Danse Characteristic," "Danse Melancholic," "Dance, Rejoicing of the Thebans." Then there were three pieces (op. 15), "Idyl," "Barcarolle," and "Humoresque"; two splendid songs, "Fancy," dedicated to Virginia Listemann, and "Wilt Thou Weep," dedicated to Gwilym Miles, and both to be published at once by Schirmer. Besides these things Mr. Bollinger played for me parts of his great "Sphinx Suite" for orchestra, and bits of his sonata for violin and piano, some of his waltzes for orchestra and barely touched on his grand dramatic overture for orchestra, "Compilia and Caponsacchi," after the "Ring and the Book" of Browning. It is a real joy to hear these works of Mr. Bollinger's because there is in them a note of individuality that raises them at once far above the commonplace. Mr. Bollinger has a peculiar method of utterance in music and until you get



SAMUEL BOLLINGER.

accustomed to it you often fail to learn what he is trying to say, but when you discover his idiom and are able to fathom his harmonic, rhythmic and melodic schemes then it is a great joy to get inside of his compositions and know them.

At the time of which I write I was teaching in Macon, Clarence and Shelby, Mo., and in the latter village had for a pupil the pastor of the Roman Catholic Church there. A priest from Monroe, who was frequently present at the lesson period, was Father Cunningham, now located in St. Louis, and because of Father Cunningham, Mr. Rene Becker has faith in my word—"because," as Mr. Becker explains, "there are lots of people who give you taffy just to make you feel good, but they don't mean a word they say. But you, I know you mean what you say because you told Father Cunningham so long before I ever met you and Father Cunningham told me what you said." It happened this way: I was using some of Mr. Becker's compositions with my pupils—particularly a waltz in A flat, and five miniatures—and I liked them very much. Father Cunningham is a pretty good musician, plays the violin exceptionally well, has conducted orchestras, choruses, etc., and he frequently looked over the music that I had with me in Shelby. Seeing those pieces by Mr. Becker he liked the looks of them and asked me how they were and I told him I thought they were splendid. Shortly after that he met Mr. Becker here and when he discovered it was Becker the composer, he said: "Why, yes, I know a man named Hawley who is using your music with his pupils up in Shelby, and he likes your music, too." So, when I met Mr. Becker for the first time about a year ago and congratulated him on his compositions he knew I was telling him just what I felt, but he didn't say anything about it to me until yesterday when I had the pleasure of listening to a large number of his new compositions. I like everything I have ever heard of his. Some of it has a personal note, much of it has not, but it is all interesting and melodious. The list of his published works is very long and the list of unpublished works eight or ten times longer. Here are some of the things I have seen in print:

Published by G. Schirmer, waltz in A flat (op. 19); five miniatures, "Folk Song," "Swing Song," "Rustic Dance," "Whipping Top," and impromptu (op. 15); deux morceaux for piano, gavotte and toccatella (op. 20); toccata in D for organ (op. 22). By Carl Fischer, dances enfantines, five petite morceaux pour piano, "Dance Mignonne," schottische, à la mazurka, polka valse, "La Car-

menca," bolero (op. 21); two compositions for piano, "Tarantella" and march (op. 24). By the Boston Music Company, carnival sketches, "March of the Goblins," "Wood Nymphs," mazurka, "Polka Gracieuse," "Harlequin," scottische, "Valse Rustic" (op. 25). By Theodore Presser, "Prairie Flower," waltz, "Marche Fanfare" (op. 17), "Jolly Mermaids," "Ritournelle," polka (op. 18). By Kunkel Brothers, eleven compositions for piano, "Air de Ballet," "Ariadne's Crown," "Gathering of the Goblins," "Mazurka Caprice," "Nightingale in the Branches," "Prelude," "Solitude," "Valse Caprice," "Valse Nonchalant," "Impromptu Valse," "Titania" (octave study). By Thielens-Stierlin, "Consolation" (op. 30); six easy pieces for piano (op. 31), "County Parade," "Miniature Valse," "Bumble Bee" (little tarantella), "Petite Valse," "Little Study," "Military Step." By Stark Publishing Company, twelve compositions for organ (op. 16); five juvenile pieces for piano, five compositions for piano, "Valse Sentimentale," "Impromptu Humoresque," "Adoration," "Barcarolle," "Tarantella."

The Executive Board of the National Federation of Music Clubs has been in session at the Washington Hotel here for the past three days. Those present were Mrs. Charles B. Kelsey, of Grand Rapids, president of the Federation; Mrs. Alexander Reitz of Chicago, Mrs. Claude L. Steele of Muskogee, Mrs. John P. Walker of Freehold, N. J., Mrs. John Fletcher of Little Rock, Mrs. John Oliver of Memphis, Mrs. Jason Walker of Memphis, Mrs. John Leveritt of Upper Alton, Ill., and Miss Leila C. Elliott, of Coffeyville, Kan.

Among Mr. Samuel Bollinger's many talented pupils three have recently appeared in public with great success. These pupils were Edna Murray, Lillian Peyton and Marie Neubeiser. Miss Murray for her program played the Beethoven sonata (op. 27, No. 2), etude (op. 10, No. 3), and staccato caprice by Vogrich. Miss Neubeiser, 30, No. 1), Rubinstein; "Tarantella" (op. 27, No. 2), Moszkowski; "Danse Caprice" (op. 7, No. 1), "Sonnet" (op. 8, No. 1), and scherzo (op. 14), all by Bollinger; "Helvetia Valse" by d'Indy, "Arabesque" by Debussy, and "Military Marche" by Schubert-Taussig. Miss Peyton was soloist recently at the Liederkrantz Club in Belleville, Ill., and played the ballade in A flat by Reinecke, impromptu by Kern, and staccato caprice by Vogrich. Miss Neubei-

ser, who is only sixteen years old, played these numbers on her program "Aufschwung" (op. 12, No. 2), Schumann; "Tarantella" (op. 21, No. 1), Nicodé; idyl (op. 5, No. 1), Bollinger; scherzo (op. 1, No. 1), Bollinger; waltz (op. 10, No. 2), Rachmaninoff; etude (op. 10, No. 1), Chopin; rhapsodie (op. 11, No. 3), Dohnanyi; "Etin-



RENE L. BECKER.

celles" (op. 36, No. 3), Moszkowski; polonaise, E major, Liszt.

Several of Joe Green's popular operas have held the boards at Delmar Garden this week, among them being "Il Trovatore" and "Rigoletto." Perhaps you will object

to the name Joe Green in this connection, but as they are giving the operas in English why not Anglicise the composer also?

The last concert of the season of the Union Musical Club was held in the Maple Avenue M. E. Church Thursday evening. Those appearing on the program were Howard Watson (organ), Mrs. E. Miller (violin), Emma Gutmann (piano), Emma Loester (soprano), Clara Meyer (piano) and Agnes Conrad (soprano). The writer had the pleasure of being present and especially enjoyed the violin playing of Mrs. Miller and piano playing of Miss Meyer.

OSCAR HATCH HAWLEY.

Concert by American Institute of Applied Music.

The last concert, twenty-fourth season, of the American Institute of Applied Music, Kate S. Chittenden, dean, in Chamber Music Hall, May 31, brought piano, vocal and violin numbers, the students showing excellent intentions, and achieving commendable results. Anastasia Nugent and Courtney Carroll played well, Mabel Besthoff exceedingly well, all three from memory. Islay Macdonald played a portion of the Hiller concerto brilliantly. Louisa May Hopkins played two contrasted pieces with the necessary variety of touch and with good musical feeling. Susanna Linthicum has a clear soprano voice and nice presence; Miss Brinsmade has a dramatic voice and good style. Webb Raum has a resonant voice and temperament, promising much. J. Frank Rice and Samuel Ollstein were the only violin soloists, doing exceeding credit to the Von Ende schooling; Ollstein, especially, has made fine progress the last season.

The Violin Choir, now numbering twenty-eight players, ten of them young girls, contributed pieces by Schubert, Mendelssohn, and Grieg, playing with fervid expression. The listener could but observe the evident thoroughness of preparation evident in all who played, most pupils dispensing with the notes. Again, there was more than correct playing; the teachers at the American Institute of Applied Music are expert virtuosi, hence the playing and singing are full of style. And finally, there is the nicest kind of spirit of emulation, friendly rivalry spurring all on to do their very best. Most of the students know their several hundred fellow students.

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Alabama Polytechnic Institute.
Pillsbury Academy (two engagements).
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Culver Military Academy (two engagements).
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Dalton-Baker and Royalty.

There is shown herewith a facsimile of a diamond pin presented to Mr. Dalton-Baker by his late Majesty King Edward and Queen Alexandra as a token of their appreciation of his beautiful singing on the occasion of a state concert at Windsor Castle in June, 1908. This was the third time Mr. Dalton-Baker was honored by a royal command. After having been introduced at court, he repeatedly sang for the Queen and the Duchess of Connaught at their small semi-private receptions, and for the late King when the latter gave one of his famous evenings for his personal friends.



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ST. LOUIS MUSICAL NEWS.

St. Louis, Mo., June 2, 1910.

The first part of the week has been rich with ambitious effort on the part of the musicians of this city to give chance for talent to show itself in several stages. It is not only enjoyable to the music lover to listen to the most finished of the workers in the vast field of musical art, but most interesting it is to those who understand and appreciate to see the young children demonstrating their ability to please from the fruits of labor willingly given through a certain interval of time. Therefore, the recital of pupils of different ages is just as important to observe as the one given by those whose efforts have been crowned with much success.

The younger pupils of the Sacks School of Music gave a recital Tuesday afternoon. The attendance was very large and appreciation was won by the very excellent playing of the girls and boys taking part. The work was performed without notes, and the adherence to technical instruction was marked both in touch and execution. The violin solo by Pearl Elman showed decided talent in one so young and two piano solos by Thyra Marcus and Sterling Harkins, respectively, were indicative of future ability of a rare order, especially in the latter who is but seven years old.

A musical recital at the home of Mrs. A. Orville Wilson was a most delightful affair given by Mrs. W. E. Bell-

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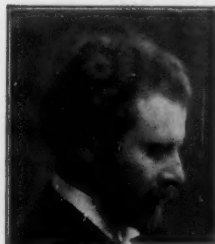
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man, pianist, assisted by Mrs. Wilson and Miss Tenney, piano and voice. The selections were well chosen, giving Mrs. Bellman as well as the assisting artists a chance to display their ability. Mrs. Bellman's last number, concerto in G minor by Mendelssohn, showed her to be well worthy of the praise bestowed upon her work, which was given throughout with a clear decisive touch, combining soul and technic into one complete whole.

The last concert of the season, by the Rulinstein Club, was given Tuesday evening in Beckers Hall. The program was particularly good and the audience enthusiastic in its applause and general commendation of the work of the participating artists. Irene Moriety, Claire Rivers and Rene Becker were heard in piano numbers, the work of Mr. Becker being always of a distinguished type. The violin concerto by Mary McCausland was a fine piece of work which an artist of greater years and experience might well envy. More will be heard of this young girl, who is only fifteen years old, and already an artist of recognized ability. The vocal numbers were given by Mrs. Roth, Mrs. Daly, Miss Parry, Mr. Becker and Mr. Rohan. The capable accompanists were Mrs. Luties and Mr. Becker.

A student recital was given Tuesday evening by the Becker Brothers in their hall, and was well attended by an audience that seemed quite in sympathy and harmony with the results achieved by the students who took part. Each

one showed careful training in detail and the recital was a success both vocally and instrumentally. The piano playing was unusually good, two of the young girls showing splendid ability at so early an age, and also displaying, by their skill in execution and expression, the excellent technical training they have thus far received. Mr. Becker is to be congratulated.

The Soldan High School has been doing some remarkably good work of late under the direction of the very excellent vocal director, Miss Finn. At the spring concert they gave an opera in four acts complete in every detail as to costumes and staging. There were seventy in the chorus. The opera is based on the courtship of Miles Standish and written by Eldridge. Since giving the concert they have been compelled to repeat parts of it at different times, one of which was enjoyed by the school last Thursday morning. The opera was given by the Chaminade and Boys' Glee Clubs of the school.

Alfred G. Robyn and Mrs. Robyn were the guests of honor at a reception and banquet tendered them Wednesday evening, prior to their leaving St. Louis for New York, Mr. Robyn having accepted the position as organist in the Tompkins Avenue Congregational Church of Brooklyn. The banquet was given at Hotel Jefferson and was attended by the prominent musicians of the city, while during the reception in the afternoon, over six hundred children bade him farewell, each presenting him with a

flower. The principal address of the evening was made by Mr. Reedy, of the Mirror. John Roberts made the presentation speech when Mr. Robyn was given a handsome silver loving cup, which showed the appreciation of his many friends for his work here in days past. Mr. Robyn was visibly affected by this token of regard, and only said he was like the little girl with her first dish of ice cream. It felt so good in the right place. Mr. Reardon was donor of the banquet and toast master. During the evening a program was rendered, every number having been written by Mr. Robyn. Prominent on the program were E. R. Kroeger, Mary McCausland, John Rohan, Anna Hinrichs and others; also the Amphion Club and an orchestra of twenty-five pieces.

The Aborn Grand Opera Company, which is in St. Louis for a three weeks' engagement, is doing some very satisfactory work at Delmar Garden. The company is composed of some capable artists who sing the score in English. There are among them several whose dramatic ability quite equals their vocal work and taken altogether it is a very gratifying engagement. ISOBEL McCARMICK.

The season at the Fenice, Venice, closed on May 10 with a performance of Rossini's antiquated "William Tell" to which the audience was deadly indifferent. These Rossini operas have seen their day and now are produced only where costumes and scenery are in stock, making the production as cheap as possible.



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